

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

Intrinsic characteristics serve as the foundation for a story to be built on an item. The intrinsic aspect of a literary work serves to delve further into the piece being investigated. The Intrinsic Element is divided into five branches, such as: (1) theme, (2) character, (3) plot, (4) settings, and (5) point of view. However, the thesis concentrates on two essential components of the novel, character and conflict.

2.1.1 Character and Characterization

Character is a crucial component of this novel. Character is an individual attribute that manifests itself in daily life as traits, personality, identity, and conduct. According to DiYanni (2000:50), characters are persons who are depicted by actors in the tale and propel the storyline along. Di Yanni (2000:66) defines a character as the main character (protagonist), antagonist, and supporting character. The primary character of a film is the protagonist. In films, the antagonist is often the villain who challenges the main character's personality attributes. Supporting characters in books typically complement the activities of the major characters. DiYanni describes two ways how the characters are portrayed: First, Static Character. They remain consistent throughout the story. And second, Lack of Depth and Changes. They are usually represented by supporting characters. Dynamic characters have more complex personalities. As the story develops, the characters' behaviors, perspectives, and

purpose change. The protagonist and the antagonist show various kinds of emotions and changes throughout the novel. Essentially, character and characterization are different concepts. Character refers to the traits and qualities inherent in individuals or characters, which play an important role both in everyday life and in literary works. Characterization is the author's technique or point of view in presenting and describing the personalities, behaviors, and lives of the characters to the reader. The following section provides a detailed explanation of character and characterization.

2.1.2 Theme

Theme is the implicit viewpoint on the main issue or message of a story. DiYanni (2000:70) defines a theme as an essential idea or point expressed as a generalization of a story. This is the key notion that the author of the story wants the reader to understand and remember. The story's theme can be fully understood once it is separated from other components of the story. A theme is the general idea of the film. This is also utilized to communicate central ideas as well as messages about the challenges that character's encounter and the setting of a story.

2.1.3 Conflicts

Conflicts arise when the protagonist and antagonist of a tale disagree. Conflicts are battles between two opposing forces, in which the protagonist confronts the antagonist. Conflict may be divided into two types: internal and external conflicts. DiYanni (2000:65) defines conflicts as those between characters versus themselves, other characters, society, nature, or God.

2.2 Extrinsic Aspects

2.2.1 The Feminism

Feminism is a collection of sociopolitical communities and concepts that strive to define and promote gender equality in the economic, political, personal, and societal arenas. Feminism contends that modern civilizations are patriarchal, prioritizing the male point of view, and that women are treated unfairly in these societies. Combating gender stereotypes and developing women's educational, professional, and interpersonal prospects and results are among the steps taken to address this. (Laura, 2024).

The feminist community began in Europe in the late 18th century and fought for women, including the ability to vote, run for public office, work, earn equal pay, acquire equal wealth, have an education, have equal marriage rights and take maternity leave. (Mary E.2206: 25–27). Feminists also fight for women and girls' access to contraception, and abortion law, and integration into society, plus safeguards from sexual violence, harassment, and domestic abuse. Female clothing norms and appropriate physical activities for women have both changed as a result of feminist movements. (Beasley, Christopher, 1999: 3-11).

2.2.2 Simone de Beauvoir Theory Feminism

Simone de Beauvoir (1908 — 1986) was a philosopher known for her existentialist feminist thinking. According to the Internet Encyclopedia of Philosophy, *The Second Sex*, which was created by Simone de Beauvoir in 1949 was a popular literary work . The book was discussed about some basic principles of existential feminist, which explains the gender differences and discrimination against women, includes:

a. Women must have equal access

Beauvoir emphasized that women should have the same access as men to activities and projects. She demanded that women be treated as equals to men in law, customs, and education.

b. Freedom as the main principle

Beauvoir argues that freedom is a central principle of existential feminism. She believes that women should refuse to accept their own project without external influence.

c. Women must be responsible

Beauvoir emphasized that women must be responsible for their actions.

d. Women must be independent

Beauvoir believes that women must have independence in everything. She believes that women must be trained to be independent and have their own bargaining value.

e. Women must dare to voice their freedom

Beauvoir believes that women must dare to voice their freedom and issues related to women.

2.2.3 Liberal Feminism

Liberal feminism has been dubbed reformist, norm, or historically bourgeois feminism (Lindsey, 2015:17). Arise from 19th-century first-wave feminism has historically been associated with 19th-century liberalism and progressivism, although 19th-century conservatives tended to reject feminism in general. Liberal feminism strives for gender equality via political and legal change within a liberal democratic framework, without fundamentally changing the structure of society (Marilley, Suzanne M., 1996:224). In the second part of the nineteenth century, liberal feminism focused mainly on women's suffrage and educational opportunities. Karin Maria Bruzelius, a former Norwegian supreme court justice and the head of the liberal Norwegian Association for Women's Rights, defined liberal feminism as "a realistic, sober, practical feminism." (Hvem Vi Er, 2020).

Liberal feminism is a historical movement that originated from liberalism and adopted the principles of the tradition, as seen in the works of Mary Walstonecraft and John Stuart Mill, 18th and 19th century feminists. (Wendell, Susan,1997: 65-93) and liberal feminism is a broad term that encompasses many often divergent modern branches, and a range of feminist and general political perspectives. Historically liberal branches include equality and justice feminism, social feminism, discriminatory feminism, individual feminism, and several forms of feminism, particularly in the

context of European feminism. (Morwenna,1995: 219:235). Libertarian feminism is often seen as having similar grand themes to liberal feminism, but with more limited ramifications. Social measures are not required by liberal feminists to reduce material inequality. These measures may not be in line with real-life realities. In contrast, liberal feminism upholds such requirements, but equality type femininity validates them." (Mahowald, Mary Briody,1999:145).