CHAPTER II

REVIEW OF RELATED THEORIES AND THEORETICAL

FRAMEWORK

2.1 Review on Related Theories

2.1.1 Character and Characterization

Character and characterization are essential aspects of the story to support the plot. According to DiYanni (2001), the relationship between character and story can be regarded as interdependent. Movie audiences are frequently more interested in asking "what happened to him or her" than just "what happened." Not only do they want to know "how it worked out," but also "how did it work out for them?"

2.1.2 Character

According to Gill (1995), a character is a person who appears in a literary work and who has some type of identity that is made up of traits including look, speech, action, name, and (potentially) internal thoughts. In other words, the audience infers from the dialogue and the characters' instinctive methods of speaking that they are endowed with specific moral, intellectual, and emotional attributes. They also infer from the characters' actions, which are what they actually do. It is considered a character's motive to explain why they act and speak in a certain way given their temperament, desires, and moral principles (Klarer, 2004).

Characters are categorized into two types in literary works, particularly in fiction. Pope (2005) further explains the two categories of characters below.

a. Major Character

A character who is highlighted to tell the story is a major character. In the entirety of the story, the major character always makes an appearance, either as the subject or as the object. If the major character demonstrates positive traits and the audience generally empathizes with them, they are referred to as the protagonist. On the other side, an antagonist might cause the plot to conflict. The person or thing that the protagonist is up against is the antagonist (Pope, 2005).

b. Minor Character

All the other characters in the story who play a less significant role are commonly referred to as minor characters. The minor characters' small and infrequent appearances in literary work, according to Pope (2005), do not preclude the possibility of them shining whenever they are given the opportunity. Minor characters are essentially shallow clichés with only two dimensions.

Apart from major and minor characters, there is also another group of character categories proposed by Sutton (1971). There are four categories of character, namely flat characters, round characters, static characters, and dynamic characters.

a. Flat Characters

Flat characters are minor characters who do not develop significantly during a plot in a work of fiction. These characters frequently

have no other purpose except to further the plot, therefore their personal lives have little bearing on the story. Flat characters are typically minor (such as family members, friends, or employees), yet not all minor characters are inherently flat (Sutton, 1971).

b. Round Characters

Round characters are the opposite of flat characters. Similar to a major character, a round character grows during the story (Sutton, 1971). These characters have undergone thorough physical, mental, and emotional development and they are sufficiently realistic in their details. Therefore, people with this type of character can surprise the audience because their personalities can change during the story.

c. Static Characters

Static characters are similar to flat characters in that they do not alter significantly throughout the movie. Furthermore, according to Sutton (1971), although dynamic characters are essential for serious drama, static characters are practically needed for humour.

d. Dynamic Characters

Dynamic characters are the opposite of static characters, just as round characters are the opposite of flat characters. Changes in commitment, shifts in perspective or knowledge, and shifts in values are all taken into consideration when determining whether a character is dynamic (Sutton, 1971). However, changes in circumstances, including physical

changes, do not apply unless they lead to a change in character. By that standard, a dynamic character is almost usually the protagonist.

2.1.3 Characterization

Characterization is the process of producing a fictional representation of a person complete with the person's characteristics, motivations, and development (Aquino, 1976). To put it another way, it is a technique used by authors to disclose their characters in fictional works, or, as Bennett and Royle (2004) put it: "a method of character portrayal." Characterization can be done in two different ways: direct characterization and indirect characterization.

a. Direct Characterization

Direct characterization informs the viewer up front by describing and illustrating how one character differs from another (Arp and Johnson, 2006). This is performed either by the character themselves, by another character, or by the narrator. Although many movies also employ this method, direct characterization is mostly used in novels. The reader is informed about the characters by the narrator. Additionally, according to Charters (2011), it might also include additional outside information like names or other overt comments.

b. Indirect Characterization

In indirect characterization, the author gives audiences information about a character to help them comprehend that person's

personality and how that character affects other characters. In contrast to direct characterization, movies commonly employ this method. Movies are a visual storytelling medium, hence character development in movies is distinct from character development in novels since it is more complex and detailed. Indirect characterization can be done in four different methods: speech, thoughts, action, and looks (Burroway, 2000).

Similar to Burroway's (2000) theory, Jones (1968) also proposed a more detailed aspect to identify indirect characterization which contains physical appearance, social status, social relationship, and personality.

1. Physical Appearance

This aspect includes information about the characters' physical characteristics, including their age, performance, how they look, and their sex, such as if they have fair skin, are attractive, have long or short hair, etc.

2. Social Status

This aspect explains whether a character is wealthy or poor, as well as the dignity of their education and wealth. Moreover, it covers the character's past, including their educational history and middle-to-upper-class upbringing.

3. Social Relationship

This aspect describes any friendly or hostile interpersonal encounter between two or more characters who are either from the same group or from

separate groups. Positive (affiliative) and negative (agonistic) impacts can result from interactions that have opposite outcomes.

4. Personality

This aspect explains the enduring traits and behaviours that make up a character's particular way of adjusting to life, including significant attributes, interests, desires, values, ego, skills, and emotional patterns throughout the story.

2.1.4 Social Struggles and Conflicts in Characters

Social conflict can be defined as the battle between characters against one another. This indicates that one character and another character are in opposition in their social interactions. When a character and another character are having a disagreement, disagreement normally follows, which is why these conflicts happen. Jones (in Nurgiyantoro, 2002) defines social conflict as a conflict that results from a character's interaction with another character in the story. It is referred to be a character conflict with a social relationship, and the problem is quite complex and needs to be solved by either one of the characters. It implies that the issue can escalate and grow complicated if the film's characters are unable to quickly find a suitable solution. Since everyone handles conflict differently, several conflict resolution techniques are needed. The five methods for resolving conflicts are defined as follows.

a. Avoidance

This method shows how the character tries to avoid or minimize the conflict in the hopes that it will go away or fade on its own.

b. Acceptance

This method views conflict as such a fundamental aspect of life that little can be done about it other than to study it. It acknowledges that conflict may have societal structural roots.

c. Gradual Reform

This method suggests that society can be altered gradually by continuing to address the causes of social unrest even though society's structure is too well-established to attempt significant change. Therefore, gradual reform in society measures might result in a reorganization of society through an evolutionary type of development.

a. Nonviolent Confrontation

This method suggests that it is possible to join groups that are actively working to bring about major social change and to try to do so without resorting to violence in the near future.

b. Violent Confrontation

This method believes that maintaining the possibility of using violent techniques is the best approach to seeking out fundamental social change.

2.1.5 Base and Superstructure

According to Karl Marx (2009), the foundation is the bottom layer, which is also called infrastructure and it is related to two things. The base or economic base are other names for the infrastructure. The production relations show the infrastructure in action. Karl Max focuses on the fundamentals of what motivates people to live their lives the way they do. There are processes that are visible at the base that, in the end, cause the old society to change into a new one with a high degree of society. The fundamental driving factor is the creation of the materials made by society. Marx believed that owners of the means of production and workers who sold their labor power made up the main components of the relations of production in capitalism. Economic crisis forces like the church, the media, the school, and other organizations that promoted maintenance of the established order facilitated, supported, and sustained this process. The two main structures provided by Marx in dividing historical society and these are still valid in modern society, are classified into: infrastructure (base) and superstructure:

a. Productive forces (*productivitykrafte*)

Productive forces include the power that society uses to change and work on nature. This is done by compiling productive forces, for example by using technology in the production process, people's experience and skills at work (human resources), and the work tools they use to help work (Marx, 2009). They will generally use nature to live their daily lives and meet their needs so they have to work before they can meet and meet their

needs. They use what can be used to support these achievements in life and daily needs.

b. Production relations (*production sverbalt-nisse*)

Production relations refers to the division of labor and cooperative relations provided by humans involved in the production process. It includes the structure of the social organization of production and the production process which includes workers and owners of capital (Marx, 2009). This relation takes the social relations and property relations in society which are governed in society by the forces and conditions of production and includes the products of production which are given by individuals in that society. It seeks to communicate social relations and relations of ownership of things—often referred to as resources—to be used for the benefit and benefit of each party.

Marx's theory, which states that the production of fundamental materials leads to a crystallization, is referred to as the "superstructure" (Marx, 2009). It relates to the process of community growth and the manner of material manufacturing continue to have an impact on building construction. With the presence of human thoughts and ideas regarding ethics, art, philosophy, law, politics, and religion in addition to many other aspects of human life, Marx makes explicit reference to this type of creature as a building word. The idea is put out by Karl Max that it is human ideas that form cultural reality is supported by the theory of the superstructure. The superstructure's construction is actually

17

influenced by the base's longevity and both are interrelated with each other.

2.1.5.1 Definition

The concept that is currently known as Marxism was introduced by Karl Heinrich Marx. Karl Marx was interested in interpersonal relationships, specifically those based on socioeconomic conditions. Karl Marx also stated that a person's class position determines their political and ideological awareness. Classes are groups of individuals who are aware of and actively cooperate to further their shared economic interests. Marx argues that this connection is one of conflict between members of various social classes, where one class struggles to control the means of production while the other class has nothing except its labor force, which it is forced to sell in order to survive. Marx claimed that the primary theme of history is the fight of classes for dominance. Class conflict has shaped every society that has existed so far. Marx said that the class struggle was a problem that appeared in practically every era of human history and also shaped that history. In other words, class conflict and class struggle are the keys to understanding the historical development of humanity. Marxism holds that class and conflict are closely linked through economic struggle. The bourgeoisie and the proletariat, two powerful classes that actively oppose one another, are rapidly dividing society as a whole. The proletariat, which survives by selling its labor force, and the bourgeoisie, which owns the means of production. Marx's idea of class was based on several special interests in social alienation and inter-human conflict where the emergence of class structures is connected to a deep understanding of history. Marx's theory was also

18

influenced by politics-economics, which is founded on the concept of "origins of income" and divides society into three subgroups: tenants, capitalists, and workers.

2.1.5.2 Class Struggle

The class struggle may arise due to the various needs and objectives of various groups of people. Groups of people who belong to the same social and economic class might be said to be associated with Marxism and socialism. Marxism holds that there are two distinct classes: the bourgeoisie and the proletariat. The two classes have been engaged in their own problems which can lead to a conflict. Class struggle is the term used to describe the problem. Marxist theory holds that there are various manifestations of the notion of class struggle, one of which is an economic one.

Those economic factors at play are more complicated and pervasive than people realize. Marx claimed that they even control people's thought processes, stating that "consciousness is from the very beginning a social product" (Mazlish, 1984). Marxism refers to the political, economic, and social views of Karl Marx, which include the conviction that social class struggle is a major historical force and that there should finally be a society without social classes. It demonstrates how economics shapes the way people think and that this phenomenon has existed for a while. As a result, this theory explains the awareness of a change in people's perspectives or ways of thinking about another person's economic status, which results in a change.

The struggle between economic class rivals can be used to explain and forecast the evolution of human consciousness. According to Karl Marx, class conflict has characterized every society that has existed up to the present day. Karl Marx and Frederic Engels believed that the economic theory demonstrated how the conflict between the bourgeoisie and the proletariat will result in a society without class differences. Marx believed that literature, along with other things, reflected economic relations and that a literary work could only be comprehended if it was disassociated from these ties (manifesto). The classes can be divided into 2 (two), namely the bourgeoisie and the proletariat.

a. Bourgeoisie

The definition of bourgeoisie according to Marxist is "capitalist," or in other words, the management that controls the means of production. The capitalist class includes those who, although they may receive compensation in the form of a wage on the surface, their real source of income is their membership in the capitalist class, such as landowners or the directors of large companies. It also includes people who do not work for a company but have important administrative roles for the capitalist class.

Marxist philosophy portrays the bourgeoisie as a hero for changing society and business. It also aims to monopolize the advantages of this modernization by taking advantage of the proletariat's lack of property and provoking revolutionary unrest.

b. Proletariat

According to Karl Marx's theory, the term proletariat refers to the group of wage workers who participated in industrial production and whose main source of income came from the selling of their labour power.

The issue of the proletariat becoming a group that affects the two social classes' lives is one that they constantly deal with. They cooperate and make an effort to be free in order to get what they want, one of which is to be free from what causes them pain. According to Kautsku and Stenning (1964), the proletariat is a group that struggles and is mainly concerned with class conflict. This makes it nearly impossible for this group to advance into a higher group, despite their best efforts. They become depraved by the opposition they offer, and their typically irrational hostility. The proletariat is connected by their strong feeling of solidarity, and they are conscious of the need to take the necessary steps in order to obtain a better life, compete for power, and advance.

2.1.5.3 Class Conflict

The Marxist theory describes class conflict as a condition in which members of different classes in a community are at clash with one another because they hold opposing social or economic perspectives. Class conflict can take numerous forms and develop as a result of political and economic circumstances. According to Marxism, the class conflict will occur or not depending on how much property the bourgeoisie has and how much work power the proletariat has. Class conflict will

occur if the bourgeois monopolizes the means of production and take advantage of the proletariat (Rummel, 1977).

Moreover, the bourgeoisie and the proletariat are different in the sense that the bourgeoisie is conservative; they uphold the status quo and oppose changes to the order of dominance. Proletarians, on the other hand, are progressive; they oppress and fight for better reforms. One point worth mentioning is that this class conflict will not emerge because of bourgeois greed or the proletariat's jealousy, but rather because the interests of the two classes are different. The goal of the bourgeoisie is to make a lot of money so they can maintain their market position. In order to achieve this, the bourgeoisie must force the proletariat under their control to work long hours for a low wage. On the other hand, the proletariat seeks the highest possible wage and the fewest possible working hours.

Marx and Engels describe how classes, including slaves and freedmen, common people and aristocrats, slaves and masters, day laborers and guild masters, show life in conflict with one another in their book "The Communist Manifesto" (1967). Marx also stated that the separation of society into classes is a well-known phenomenon in all societies around the globe. Since every class shares the same interests, there is a chance that they will disagree, especially between classes. Berger (1982) also noted that individuals from various groups eventually engage in or instigate conflict with one another. The basis of conflict is either the perception of class oppression conducted by a more powerful class or a conflict of opposing ideologies.

2.2 Previous Studies

Base and structure, class conflict, and class struggle have all been the subject of past research. The first study, "Class Conflict in Henry Fielding's Joseph Andrews" by Saoudi et al. (2020), is discussed here. This article analysed the class conflict in Henry Fielding's book Joseph Andrews. It is only logical to analyse the significance of this issue in literature, especially through theories that view literature as a reflection of actual life, given that the topic of classes and class struggle dominates nearly all aspects of society. According to the writers, Marxism is the literary criticism school that is suitable to analyse this issue. Class conflict and the concept of base and superstructure are two fundamental Marxist ideas that were at the heart of the study. The novel was examined as a component of the superstructure, which reflects the persistent class conflict, mostly between old landowners and farmers, that exists at the base. The investigation came to the conclusion that although while Fielding is in favour of maintaining the current social structure, he still harshly critiques a number of upper-class ideas and behaviours that impact the future of lower class concerns.

The second study is entitled "A Study of Hegemony and Class Conflict in Gaskell's North and South" by Al-Khafaf (2021). The relationship between North and South, two separate geographical locations in the novel, was discussed in this study. The article also emphasized the class domination and the increasing struggle. Although it appeared that the struggle is being fought on industrial grounds, it actually had more to do with a political and intellectual blindness that is crucial to the survival of the rising ideologies. The tense relationship between the two classes

is not managed by physical force, but rather by a carefully thought-out plan that plays a key role in postponing the appearance of a working-class revolution. It was also discovered that there is a class gap sustained by a powerful mechanism that is not explicitly provided for and regulated in the area of trade unions and manufacturing workers.

The third research is an analysis of Putra's article (2014) entitled "Class Struggle as the Impact of Oppression Seen in Clifford Odets' Waiting for Lefty." One of Marxism's main tenets, the class struggle, was discussed in this article. It can be characterized as a group effort by an underclass against the privileged class to destroy the oppressor class' power. Proletariat class opposing the capitalist class in this case. Since they desire benefit in their lives, the proletariat is involved in this class conflict. Class conflict is a motif in Clifford Odets' Waiting for Lefty, a drama that is frequently regarded as a masterpiece. It spoke significantly about the difference between the two classes discussed earlier and the related injustice. The unprivileged class responds to this discrimination by engaging in class struggles, which take the shape of economic and legal injustice. After the unprivileged class develops consciousness, the class struggle itself comes into its own. The primary subjects of this study were the oppression and class conflict portrayed in the story. Therefore, using Marxist theory to understand the class struggle as the result of injustice in Waiting for Lefty will be relevant.

The fourth is a thesis by Larasti (2017) entitled "The Class Struggles of The Bourgeoisie and The Proletariat in Defending and Destroying the Dictatorship in Pramoedya's "This Earth of Mankind." A conflict between bourgeoisies and the

proletarians were shown in the book "This Earth of Mankind." The proletariat character is a native Javanese woman named Nyai Ontosoroh, who is Herman Mellema's mistress. The bourgeoisie is only discussed in terms of the Dutch men, the Mellemas. The bourgeoisie has complete power, while the proletariat, in contrast, has less power. "This Earth of Mankind" highlighted the class conflicts between the proletariat and bourgeoisie in the dictatorship's upgrades and downfall. The bourgeoisie and the proletariat, which are both described as figures of various folk, indicated how each class battles a dictatorship, particularly in protecting and destroying ideologies. The discussion was centred on the struggles of Herman Mellema as the representative of the bourgeoises and Nyai Ontosoroh as the representative of the proletariat to address the question of *"how both major characters are depicted to attain the class struggle in maintaining and eliminating rule?"* This research adopted Frederic Engel and Karl Marx's theory of class struggle. The study found that the characters' portraits of their social classes reflected the class struggle under the rule.

The fifth is a thesis by Octian (2015) entitled "Class Conflict in Film *In Time:* An Analysis Using Marxism Literary Criticism." The unit of analysis for this research is the Andrew Niccol—directed and written—2011 film "In Time." The study focused on social class conflicts depicted in the movie. The research used Marxism as the fundamental theory that relates to the class conflict in light of the concerns that the film raised. The author used qualitative descriptive analysis as a tool to examine the traits of both classes in the movie as they relate to Sylvia Weis' participation in the revolution and the depicted class conflict. In the movie, the

bourgeoisie-class character Sylvia Weis assisted the main character in carrying out a revolution. Since she supported the proletariat's revolution, she gained an unclear class reputation. As a result, the writer's initial discovery was the difference between the bourgeoisie and the proletariat in the movie. The study went on to examine class conflict as it relates to societal conditions, how it manifests, and what causes it to happen. The investigation of Sylvia Weis' confusing class then revealed that she belongs to the proletariat in the end. Finally, the author discovered Sylvia Weis' motivation and contribution to the revolution. Her goal is to make society (proletariat and bourgeoisie) more equal and she plays the part of a proletariat who started and carries out the revolution in accordance with her own choice. Her motivation for starting the revolution was the class conflict that was depicted in the movie "In Time" (2011) through her experiences in the bourgeoisie and proletarian classes.

The sixth is a thesis by Septiana (2021) entitled "Liberal Feminism Depicted By Jo March As The Main Character In Greta Gerwig's Movie Script Little Women." This study examined how Jo March's tomboyish, independent, and caring personalities are presented. She is never a burden to her family because of her strong sense of independence. She was willing to make sacrifices for her family because she had a compassionate nature. Furthermore, she portrays a tomboy character in the film through both her appearance and her outward behaviour. She successfully exemplifies liberal feminism by defying the gender stereotype and demonstrating that it is not necessary to marry a wealthy man in order to live a comfortable life. She is portrayed as a valuable individual who is independent and educated. She

demonstrates her worth as a woman by participating in public life, writing, and publishing her book. She demonstrates her ambition and intelligence without letting sexism and patriarchy's constraints on women stop her, proving that women can be on par with men in both the public and private spheres.

The seventh research is an analysis of Desmawati's article(2018) entitled "Analysis Of Feminism In The Novel Of Little Women By Lousia May Alcott." In order to achieve equality of rights with men in many areas, including politics, social issues, the economics, and culture, this article discussed women's movement. Regardless of how men or women play a role, everyone should be treated equally unless there are specific circumstances. The problem fixed in this research is to feminism, in particular, the various forms of feminism present in the female characters of the novel and how those forms of feminism are reflected in the characters' on-going growth. The research's objectives were to describe various feminisms and how they are reflected in stories about small women. The novel "Little Women" identified four different varieties of feminism. The characters' struggle for existence, placement in the patriarchal world in which they live, self-confidence in doing what is right for them, and protesting against being the target of men's aggression are all reflections of feminism.

The last research is an analysis of Indriani's thesis (2021) entitled "Independent Woman Portrayed in Jo March in Little Women Movie (2019): A Feminist Approach." This study used a feminist perspective to examine women's independence toward Jo March's character in "Little Women" (2019) movie. It also examined the character's commitment to feminism. The first feminism value in Jo

March is she depicts four different types of independence: freedom in society, education, the economy, and the workplace. The second feminism value in Jo March's persona is the destruction of the patriarchal system, the empowerment of women, and the eradication of gender stereotypes.

The results of these research studies examine class problems and class struggles that influence almost every part of life and make the same points as the writer's research. The researcher examines the unprivileged class' struggle against the capitalist class, highlights the conflict between the bourgeoisie and the proletariat, and focuses on classes and resulting conflicts. Despite the fact that the theory seems to be the same with the five previous researches, there are differences in the present research, which is the object of the analysis, which led to various research questions and results. Regarding the object of the analysis which is the movie "Little Women" (2019), this research has a strong position. While a lot of researchers use feminism theory, this research uses Marxism criticism in order to dig out several aspects that the other researchers miss.

2.3 Theoretical Framework

Based on the theory and previous research that has been described, the researcher decided to present a theoretical framework as a collection and process of collecting data and analysing data based on the theories used in answering the formulation of the problem: the first the formulation of the problem is answered by describe the characters and characterization, the second of the problem formulation is answered using the concept of base and superstructure, the last of the problem

28

formulation is answered using the representation of class struggle and class conflict as follows.

Marxism in *Little Women* (2019) Movie

Characters and Characterization

The Concept of Base and Superstructure

The Representation of Class Struggle and Class Conflict

Figure 1. Theoretical Framework