

## **CHAPTER I INTRODUCTION**

This chapter presents the introduction of research which consists of research background, statement of the problem, research objectives, research significances, previous studies, organization of writing, and definition of key terms.

### **1.1 Research Background**

Film is a literary work that is very modern and popular compared to other literary work. However, even though the meaning itself is not lost, the film is still a literary work that has a value of a life full of meaning (Effendy, 2009, p. 45). In comparison to other forms of literature, film can be considered a relatively modern and popular medium. The popularity of film is driven by its capacity to present narrative through visual and aural means, which renders it more accessible and enjoyable to a diverse demographic. Nevertheless, the fundamental essence and meaning of literary work are not diminished in cinematic form. Film is still regarded as a literary work imbued with meaningful life values. Through the narratives presented, films can depict a multitude of facets of human existence, convey moral messages, cultural values, and provide inspiration, thus retaining an important role in the realm of modern literature.

Literature and film are often considered two very different mediums, yet they share a fundamental similarity in how they build narrative worlds. Film, as a visual art form, can convey emotions, themes, and messages similar to literature, but in a more concrete and immediate way. According to Stam (2000), 'Film adaptations of literary works do not merely transfer the text to the screen but also involve a creative process that transforms the text, offering new interpretations that can enrich the original meaning.' Therefore, the relationship between literature and film is a mutually enriching process, where film can expand and deepen our understanding of literary texts, while literature provides film with a more complex philosophical and intellectual depth.

Film, as a modern and popular form of literary work, distinguishes itself by combining visual and auditory storytelling to convey narratives, emotions, and themes in a way that is both accessible and engaging to a diverse audience, while

still retaining the essential values and depth characteristic of traditional literature, as it not only mirrors life's meaningful aspects but also enriches the literary domain through its creative transformation of textual works, fostering a dynamic interplay where film deepens our appreciation of literary texts and literature provides intellectual and philosophical substance to cinematic interpretations.

One is not born, but rather becomes, a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and female, which is described as feminine (Beauvoir, 2011, p. 267). That statement reveals a central idea in the thinking about gender and female identity. When it is said, 'One is not born a woman, but becomes one', it is emphasized that female identity is not something determined by biology or fate, but the result of social and cultural construction. This means that female roles and characteristics are not biologically determined but are shaped by existing social norms and structures. In other words, what we perceive as 'woman' is the result of a process of socialization and social learning, rather than an innate trait or biological predestination. When it is mentioned that 'civilization as a whole produces this creature', it is emphasized that female roles and identities are shaped by society, not just by certain individuals or groups. It is argued that to achieve true equality, there must be a fundamental change in the social and cultural structures that shape the concept of feminine. It is suggested that the concept of feminine as something separate from masculinity is the result of a complex social construction. 'Intermediate between male and eunuch' reflects the view that women are often placed in positions that are not fully empowered or recognized and are often in a state of insecurity or dependency.

In patriarchal societies, women are often seen and treated in ways that do not give them full opportunities to participate equally in various aspects of life. Beauvoir argued that a profound transformation of social and cultural structures was necessary to change this situation. She stressed the importance of overhauling value systems and norms that confine women to certain roles and prevent them from realizing their full potential. For Beauvoir, feminism is not just about improving the position of women in the existing society, but about creating a new society in which

all individuals, regardless of gender, can live in true freedom and equality.

To be independent, the woman must find ways to define herself apart from the roles that society has imposed on her (Beauvoir, 2011, p. 301). Women's independence requires active action to overcome the roles assigned to them by society. This means that women must be able to define themselves by understanding their personal aspirations, values and goals without being constrained by existing social norms. To achieve this, women need to explore and pursue their personal ambitions, whether in their career, education or life choices, even if these differ from the traditional roles expected by society. This process involves breaking free from existing social constraints and creating an independent and authentic identity. By challenging gender stereotypes and restrictive norms, women can live a life in accordance with their personal values and preferences. The independent identity they acquire allows them to live fully and authentically and gives them the freedom to choose their own path in life without being bound by narrow societal expectations.

Relating self-reliance to character, to achieve independence, women need to develop a strong and independent character, which requires courage, determination and resilience to reject the roles assigned to them by society. This means that women must create their own identities and pursue personal goals according to their values and aspirations, rather than simply following existing social expectations. By building authentic character and challenging stereotypes, women can create a life that fits their own self-definition, reflecting independence as the development of personal qualities that allow them to live fully and according to their aspirations.

To be free is not merely to throw off one's chains, but to live in a way that respects and enhances the freedom of others (Beauvoir, 2011, p. 698). Character is a concept that encompasses a wide range of qualities, values and attributes that shape a person's personality and behavior. Freedom is not only about overcoming external obstacles, but also about how one uses the freedom one has gained to support and respect the freedom of others. This means that a person's character is measured by their actions, which not only fight for their own rights, but also look out for the well-being of others. For de Beauvoir, a good character is one that

integrates personal freedom with social responsibility. In this context, true freedom must be accompanied by ethics and moral responsibility. Individuals with strong character will use their freedom to take actions that promote justice and equality, not just self-interest. In this way, they help to create an environment in which freedom is not only enjoyed by themselves but is also extended to others. Therefore, a good character is one that understands and exercises social responsibility in using its freedom to enhance the freedom and well-being of society.

In the film *The In Between* (2022), the characteristics of independence in the main characters can be analyzed through how they deal with the challenges and conflicts they face, as well as how they develop their identities regardless of the roles expected by society. The independence of the main characters in this film can be traced in the way they build their own lives despite the difficulties and limitations that surround them. In *The In Between*, the protagonists demonstrate independence by taking active steps to define themselves and choose a life path that suits their personal values and goals. For example, if the protagonist struggles to achieve personal goals or rejects social expectations that limit them, this reflects a strong and independent character. They may confront and reject traditional roles or social norms that often restrict individuals from reaching their full potential. In this context, the character's independence is realized through their courage, determination and resilience to fight challenges and establish their own identity.

The protagonists' independence has a significant impact on their attitudes and behavior. By developing their own identity and pursuing personal goals, the protagonists demonstrate how independence allows them to make decisions that are in line with their personal wishes and values. This is often linked to a positive and proactive attitude in the face of difficult situations. Independence can also affect their behavior in interpersonal relationships, where they may be better able to communicate and interact in ways that reflect their confidence and integrity. For example, if the protagonist dares to challenge gender stereotypes or social norms, this shows how their independence shapes the way they act and behave in the world around them.

In the context of views on independence and identity, *The In Between*

illustrates the protagonists' efforts to define themselves beyond the roles assigned to them by society. To be considered independent, an individual must be able to transcend the roles prescribed by society and pursue their personal goals and identity. This is reflected in the protagonists of the film, who seek to discover and pursue their personal desires irrespective of social expectations. Consequently, the film depicts the process of self-liberation and the achievement of an authentic identity, which aligns with the concept of self-reliance.

### 1.2 Research Question

Based on the focus of the research above, the researcher formulates the following questions:

1. What are the characteristics of independence in the main woman character in *The In Between* movie 2022?
2. What are the factors that drive of character independence of the main woman character in *The in Between* movie 2022?

### 1.3 Research Objectives

Based on the research questions above, the research purpose can be formulated as follows:

1. To analyze the characteristics of independence in the main women character in *The In Between* movie 2022.
2. To find the factors that drive of character independence of the main woman character in *The in Between* movie 2022.

### 1.4 Research Significances

Theoretically, this research is expected to enhance the reader's knowledge, particularly in understanding the concept of feminist film criticism, by providing an in-depth analysis of the portrayal of character independence through the lens of Simone de Beauvoir's theory of feminism. It will add to the literature on how the concepts of feminism are applied in film character analysis.

While practical, this research refers to the value or benefits that can be applied in real life situations. The results of this study will enrich the understanding of how main characters are developed to show independence in film narratives, particularly through a feminist perspective. It will help screenwriters, directors and other film

professionals to create more realistic and complex characters in accordance with de Beauvoir's feminist theory.

### 1.5 Previous Studies

In this study, the researchers chose several previous studies as references that would be very helpful in this research process. The first previous study is the study conducted by Nur Faqidah Verra Safitri in the title of her dissertation *Code Mixing by the Main Character in Merry Riana Movie* (Safitri, 2021). This study examines code mixing by the main character in the Merry Riana movie using Muysken's (2000) theory on the forms of code mixing, Auer's (1998) on the social use of code mixing, and Wardhaugh's (2010) on the educational context. Although these theories provide a solid foundation, there is a lack of literature on the application of code mixing in popular media. This research lies in the application of the theory to film analysis, providing new insights into how code-mixing affects film narratives and their audiences.

The second previous research by Erlin Novita Sari in her thesis entitled *The Represented Woman Character Influences and Moral Values in R.J. Palacio's Wonder* (Sari, 2019). This study explores the influence of female characters and moral values in R.J. Palacio's novel *Wonder*, drawing on theories of character representation and moral values in literature. The theory of character representation, outlined by Eagleton (1991) on how female characters are shaped and function in narratives, provides a framework for analysis, while moral values, discussed by Nussbaum (2011) on ethics and character development, provide an additional perspective. While these theories provide important insights, previous research has tended to focus less on the specific influences of female characters in the context of contemporary novels such as *Wonder*. This research provides an in-depth analysis of how female characters in *Wonder* influence readers and convey moral values, which is expected to provide a new understanding of gender and moral representations in modern literature.

The third previous research by Winda Sylviana Putri in her thesis entitled *"The Characterization and Conflict of John Nash in A Beautiful Mind Movie Script by Akiva Goldsman* (Putri, 2020) This research analyses the characterization and

conflict of John Nash in the screenplay of *A Beautiful Mind* by Akiva Goldsman with reference to theories of characterization and conflict in film narratives. Forster's (1927) theory of characterization and Jung's (1959) conflict theory of internal and external conflict provide an analytical basis for understanding Nash's character dynamics. While these theories provide a solid framework, previous research has often lacked a focus on character analysis in the context of screenplays dealing with mental illness. This research lies in the application of theory to the analysis of how John Nash's characterization and conflict are constructed and presented in the screenplay of *A Beautiful Mind*, and their impact on the audience's understanding of D.H. Lawrence's mental illness and personal conflict, using Foucault's (1978) and Beauvoir's (1949) theories of sexuality and gender.

The fourth previous study by Nopi Febrian in her thesis entitled *Sexuality of Women Characters in Ayu Utami's Saman and D.H. Lawrence's Lady Chatterley's Lover* (Febrian, 2018). This research examines the sexuality of female characters in the novels *Saman* by Ayu Utami and *Lady Chatterley's Lover* by D.H. Lawrence, using the theories of sexuality and gender from Foucault (1978) and Beauvoir (1949). Foucault offers a view on how sexuality is socially and culturally constructed, while Beauvoir provides a perspective on how sexuality relates to the concept of women as 'Other'. Although these theories present an in-depth framework, there is a lack in previous research regarding the comparison of sexuality in literary contexts from different cultures. This research lies in the comparative analysis of how the sexuality of female characters is portrayed and perceived in the Indonesian and British cultural contexts, and its impact on the understanding of gender and sexuality in both literary works.

The fifth previous study by Tika Kartika in her thesis entitled *The Anxiety of Main Character Winston Smith in George Orwell's 1984* (Kartika, 2022). This research examines the anxiety of the main character, Winston Smith, in George Orwell's *1984*, using Freud's (1926) theory of psychological anxiety and Atwood's (2003) theory of dystopia. Freud outlines the mechanisms of anxiety and its impact on individual psychology, while Atwood explains how a dystopian setting can exacerbate a character's psychological experience. While these theories provide

deep insights, previous research has often focused on general analyses of dystopian settings without exploring in depth how characters' specific anxieties are affected by these environments. This research lies in an in-depth analysis of how Winston Smith's anxieties are constructed and represented within the dystopian context of 1984, and how this affects the reader's understanding of the impact of totalitarian power on individual psychology.

The sixth previous study by Nadia Futhry Syailana in her thesis entitled *Character Development in the Films Wonder, World War Z & Train to Busan* (Syailana, 2021). This study analyses character development in the films *Wonder*, *World War Z* and *Train to Busan* using the character development theories of Campbell (1949) and Vogler (2007). Campbell developed a theory of the 'hero's journey' that describes how characters develop through different stages, while Vogler extended this theory by focusing on the key elements of a character's journey in a film narrative. While these theories provide a solid foundation, previous research has often focused on structural analyses of narratives without an in-depth consideration of character development in the context of different film genres. This research consists of a comparative analysis of how characters in these three films experience development and change, and how the genre context - family drama, zombie thriller and disaster film - influences the character's journey and its impact on the viewer.

The seventh previous study by Zulkhaidir Zulkhaidir in a journal entitled *The Essence of Independence Character Education for Early Childhood According to Islamic Perspective* (Zulkhaidir, 2018). This journal discusses the nature of self-reliant character education for early childhood from an Islamic perspective, with reference to Lickona's (1991) theory of character education and Al-Qaradawi's (1998) theory of Islamic education. Lickona outlines the importance of early character formation, while Al-Qaradawi provides guidance on how Islamic principles can be applied in character education to develop self-reliance in children. While these theories provide useful frameworks, previous research has often lacked a focus on concrete applications in the context of Islamic-based early childhood education. The aim of this journal is to integrate Islamic principles with character



education theories to provide new insights into how independence can be effectively shaped in early childhood education from an Islamic perspective, and to provide practical guidance for educators and parents.

The eighth previous study by Gentry Regina, Agnes Setyowati H., and Shita Dewi Ratih P in a journal entitled *The Main Character's Independence in Qaisra Shahraz's The Holy* (Ratih P, 2020). This paper analyses the independence of the main character in Qaisra Shahraz's *The Holy Woman* using Bandura's (1997) theory of character independence and Butler's (1990) theory of gender representation. Bandura outlines the concept of self-reliance and the development of self-efficacy as key factors in character formation, while Butler discusses how gender affects individual identity and autonomy in social contexts. While these theories provide valuable insights, previous research has often under-explored self-reliance in the specific context of contemporary novels that highlight gender and cultural issues. Through an in-depth analysis of how the protagonist's independence is developed and presented in *The Holy Woman*, and how cultural and gender contexts influence. The character's journey, this study makes a new contribution to the understanding of independence in modern literature.

The ninth previous study by Zarawaki, Saehu, Nurholis, and Listiani in their journal *Character Development of Estella/Cruella in the Movie Cruella (2022)* (Zarawaki, Saehu, Nurholis, Listiani, 2022). They examine how the titular character's evolution reflects complex themes of identity and transformation. This research utilizes both psychological and narrative theories to explore Estella/Cruella's development throughout the film. The study references Erikson's (1963) theory of identity formation and narrative theory to analyze how Estella's character shifts from a young woman struggling with her identity to a powerful figure fully embracing her darker side as Cruella. Erikson's theory underscores the importance of identity crises and transformations in character development, while narrative theory helps to understand how the film's storytelling techniques contribute to shaping Estella/Cruella's persona. This analysis aims to provide insights into the portrayal of character evolution in contemporary cinema, highlighting the ways in which narrative and psychological frameworks can deepen

our understanding of complex character arcs.

The latest previous research by Shu Fan in a journal *Analysing How to Portray the Independence of Characters in Literary Film Adaptations: The Example of Lust and Caution* (Fan, 2024). This journal analyses how to portray the independence of characters in literary film adaptations, focusing on *Lust and Caution*, using Stam's (2005) film adaptation theory and Forster's (1927) character theory. Stam explains how adaptations can transform literary elements to convey different messages, while Forster outlines the basic principles of characterisation in narrative. While these theories provide useful guidance, previous research often falls short of exploring in depth how character independence is transferred from literary texts to the film medium. The research of this journal lies in the specific analysis of how character independence in *Lust and Caution* is transferred from the literary text to the screen, as well as its implications for audience understanding of character development in the context of film adaptation.

#### 1.6 Definition of Key Terms

To avoid a miss-perception to have a clear explanation, the researcher presented the definitions of terms which are contained in the research. There are:

1. Independence: In this context, it refers to the main character's ability to make decisions and act independently without being dependent on others. This includes the character's personal strength, autonomy and resilience in the face of challenges, as well as their ability to control their own destiny.
2. Main character: Is the individual at the center of the film's plot and conflict. The main character is the focus of the narrative and undergoes significant development throughout the film. They usually play a key role in driving the plot and communicating the theme of the film.
3. Characterization: Characterization is the process by which characters are introduced, developed and portrayed in the film through dialogue, actions and interactions with other characters. It includes how characters are portrayed and understood by the audience.
4. Feminism: Is a movement and theory that aims to achieve gender equality and address injustices against women. In film analysis, feminism is often used to

assess how gender and women's roles are portrayed in the media, and how films reflect or challenge existing social norms

5. Film: Is a work of visual and audio art that tells a story through moving images and sound. Film is a medium that combines elements such as directing, acting, cinematography and editing to convey narratives, themes and emotions to an audience. In analysis, films can be studied from different angles to understand the messages and techniques used in storytelling.

