

## CHAPTER II

### THEORETICAL FRAMEWORKS

#### 2.1 Documentary Film

Documentaries are humans' attempts to understand the world. Filmmakers who attempt to depict the human experience through sound and visuals are part of the strong tradition of documentary-making. The development of film cameras and community theatres enabled the creation of reality-based films. Films dominated documentation for over 60 years until television emerged in the 1950s as a pivotal point for documentaries. Advancements in portable video, public access to mobile systems, and the digital revolution have greatly affected documentaries, which aim to depict real-life stories with authenticity (Eckhardt, 2012: 9-10). As definitions of genres evolve, various ways exist to create documentaries with integrity. Viewers influence the interpretation by applying their understanding and anticipating honesty from the creators. Documentary viewers expect facts (Aufderheide, 2007: 2).

According to Eckhardt, there are three documentary styles. Directed documentaries are pre-planned events developed by the director and producer to achieve the documentary's objective (Eckhardt, 2012: 18). *Investigative Report* is a type of directed documentary (Eckhardt, 2012: 20). *Vérité* documentaries, on the other hand, are spontaneous and unstructured, unlike directed documentaries. The

camera captures events and settings in suspense (Eckhardt, 2012: 19). *COPS* is a weekly reality show shot in pure vérité style. Hybrid styles were used in *The Real World* on MTV (Eckhardt, 2012: 20).

Furthermore, there are documentaries into four genres, which can blend, giving viewers a varied experience (Eckhardt, 2012: 20). The first is an event documentary, like the groundbreaking series *The Olympiad* by Bud Greenspan, which combines comedy, drama, action, and more to reveal truths about our world (Eckhardt, 2012: 21). Secondly, the character study documentary uncovers distinctive individuals and groups, with the profile subject typically driving the story. *Grizzly Man* (2005) explores the life of a bear enthusiast. The documentaries *The Cove* and *Lake of Fire* analyze cultural trends and historical factors behind social issues (Eckhardt, 2012: 24-25). History documentaries utilize characters, locations, and events to convey a significant message. Spike Lee used this approach in his film *4 Little Girls*.

### **2.1.3 The Elements of Documentary Film**

All documentaries contain essential structural and content elements (Eckhardt, 2012: 32). In his book *Documentary Filmmakers Handbook*, Eckhardt listed 12 elements of a documentary.

#### **2.1.3.1 Story Structure and Segmenting**

Documentaries need a beginning, middle, and end with captivating characters, conflict, and a crucial moment. The documentary *Spellbound* (2002) offers a simple and efficient structure for storytelling (Eckhardt, 2012: 32).

### **2.1.3.2 The Opening and Title**

Beginnings are essential in documentaries as they set the tone for the rest of the story and capture the viewers' attention. Viewers can observe various elements in the opening scene, such as the dominant mood and if the story starts right away. For instance, *Overnight* (2003) starts with a grainy black-and-white montage of Duffy in different locations (Eckhardt, 2012, 34—35).

### **2.1.3.3 Transitions**

Documentaries require smooth transitions, including a slow dissolve, fade to black, or title graphics (Eckhardt, 2012: 36).

### **2.1.3.4 Storytellers**

Storytellers convey documentary narratives (Eckhardt, 2012: 37). Eckhardt identifies three types of storytellers. The narrator/omniscient voice-over provides background and transitions (Eckhardt, 2012:38), while subject storytelling involves the subjects themselves providing details. The on-camera reporter/narrator enhances the film's impact by aligning with the subject and creating a compelling personality (Eckhardt, 2012: 40).

### **2.1.3.5 Sound Track: Music, Voice, Natural Sound, and Sweetening**

A documentary's soundtrack is vital. Gathering voice and natural sound requires thought and planning (Eckhardt, 2012: 40). A documentary's effect on music is also essential. The post-production method of "sweetening" also entails the addition of natural sound or sound effects.

### **2.1.3.6 Movement**

Movement involves the viewer in action. Movement can be big (a race car drives through the frame), medium (a child strolls through a flower garden), or small, a close-up scene where a prisoner rubs his eyes (Eckhardt, 2012: 44).

### **2.1.3.7 Shooting Styles**

Eckhardt defines three shooting styles: traditional, freestyle, and mixed. Traditional style shots are steady and square to the horizon. Freestyle photography differs from the traditional style, held in one hand and occasionally swaying. Combining both styles can create a distinct look (Eckhardt, 2012: 45).

### **2.1.3.8 Pace**

The documentary creates a rhythm that is defined as pace. This rhythm typically consists of some or all of the following: the speed at which shots are changed, the tempo of the music, the quantity and type of interviews, B-roll sequences, montage design, and the kind of movement within the frame (Eckhardt, 2012: 45).

### **2.1.3.9 Graphics**

Graphics are visual elements that convey information through letters, symbols, and artwork. A documentary has four main graphic sections: title sequences, credits, storyteller identification, and information blocks (Eckhardt, 2012: 46).

### **2.1.3.10 Montages**

A montage is a brief, independent segment that may or may not contain any or all of the following: visuals, music, voice, and natural sound. Montages always have a theme. They serve an objective that furthers the documentary's message or a particular section. For instance, *Hoop Dreams* shows montages of thrilling basketball action (Eckhardt, 2012: 48).

### **2.1.3.11 Research**

Documentaries explore their subjects thoroughly. Documentary filmmakers must seek quality information for credibility and context to engage viewers. For instance, the filmmakers made multiple trips to Lancaster County, Pennsylvania, to find characters for *Devil's Playground* (Eckhardt, 2012: 49).

### **2.1.3.12 Tone**

Tone encompasses how a documentary maker approaches a subject. For instance, *Born into Brothels* (2004) has a slower pace and a more personal tone (Eckhardt, 2012: 49).

## **2.1.4 Cinematographic Elements**

In his book entitled *Cinematography: Theory and Practice, Second Edition: Image Making for Cinematographers and Directors*, Brown defined cinematography as “writing with motion” and a form of visual communication that goes beyond photography to convey ideas, emotions, and nonverbal communication (Brown, 2012:2). Aufderheide states that documentary makers use similar methods as fiction filmmakers, employing cinematographers, sound

engineers, digital experts, musicians, and editors (Aufderheide, 2007: 12). As this study uses a documentary as the thesis object, the writer will include the aspects of cinematographic elements.

#### **2.1.4.1 The Shots**

Shots are the elements that assemble a scene. These shots could be thought of as the vocabulary in a cinematic language, and the syntax would be how we edit them together. These are the visual aspects of the film language (Brown, 2012:17).

##### **2.1.4.1.1 Wide Shot**

Wide shot is any frame that completely encloses the scene, such as a big panoramic scene (Brown, 2012:17).

##### **2.1.4.1.2 Establishing Shot**

Typically, the establishing shot is a wide shot. The first frame of a scene establishes the location. Establishing shots provide details about the building's dimensions, location, and layout, effectively serving as the movie's main character (Brown, 2012:18).

##### **2.1.4.1.3 Full Shot**

The term "full shot" denotes that the entire character is visible. For example, a full shot of a car includes the vehicle as a whole (Brown, 2012:20).

##### **2.1.4.1.4 Two Shot**

Two shot refers to any shot with two characters. One of the most fundamental aspects of the narrative is the interaction between two characters in a scene, so filmmakers frequently employ the two shot (Brown, 2012:20).

#### **2.1.4.1.5 Medium Shot**

A medium shot is a closer view of the subject than a full shot, like a wide shot. Medium shots show people at a table or buying a soda from the waist up, revealing expressions, clothing, and other details (Brown, 2012:20).

#### **2.1.4.1.6 Close-ups**

Close-ups are essential shots. A medium close-up shows the head to the waist area. A close-up (CU) is typically below shirt pockets, with head-and-shoulders above. A choker is worn from the top of the head to the chin. A closer shot only captures the eyes, nose, and mouth and may crop the forehead and chin. Extreme close-up (ECU) shows only the eyes, while a single frame is one character (Brown, 2012:21).

#### **2.1.4.2 Lens Height**

Lens height is another helpful tool for adding subtext to a shot (Brown, 2012:64). Brown divides lens height into three categories: eye-level angle, high angle, and low angle.

##### **2.1.4.2.1 Eye Level Angle**

Dialogue and the majority of shots of everyday people are typically taken at the actors' eye level, which is significant for the film's pace and psychological overtones and serves a purpose solely as a compositional tool (Brown, 2012: 64).

### 2.1.4.2.2 High Angle

Filmmakers appear to control the subject when the camera is above eye level, which is practical when taking an establishing or expository shot where the audience must understand the layout (Brown, 2012: 64).

### 2.1.4.2.3 Low Angle

Films share the character's surprise or sense of mystery when a character approaches something as seen from a low angle because little is revealed beyond what the character might see himself. A low angle apprehends the character's concern (Brown, 2012: 65).



Picture 2.1 Wide Shot  
(Brown, 2012: 18)



Picture 2.2 Establishing Shot  
(Brown, 2012: 59)



Picture 2.3 Full Shot  
(Brown, 2012: 22)



Picture 2. 4 Two Shot  
(Brown, 2012: 22)



Picture 2. 5 Medium Shot  
(Brown, 2012: 22)



Picture 2. 6 Close-up  
(Brown, 2012: 22)



Picture 2. 7 Eye-level  
Angle (Brown, 2012: 93)



Picture 2. 8 High Angle  
(Brown, 2012: 64)



Picture 2. 9 Low Angle  
(Brown, 2012: 65)



### **2.1.4.3 Sounds**

In 1927, sound was introduced to film and has evolved into a rich part of cinematic expression. It is divided into three areas: speech, or dialogue, is verbal communication between characters. The character's tone is vital as it influences the story's atmosphere, while the music also impacts it. The beat is crucial in music, as it influences the atmosphere. The upbeat signifies happiness, while a slow beat evokes sadness. The last one is a sound effect, which plays a role in setting the atmosphere or mood of the story, like rain, wind, animals, and thunder (Nelmes, 2012: 100).

## **2.2 Extrinsic Aspects**

As defined by Wellek and Warren in Nurgiyantoro, extrinsic elements exist outside of a literary work. They may impact the plot (Nurgiyantoro, 1995:23).

### **2.2.1 Radical Feminism**

Although some see radical feminism as a negative variation, it has allowed for the development of ideas, beliefs, and practices that other forms of feminism would avoid. The term "radical" refers to its connection to the Latin word for root. Radical feminism blames patriarchy for women's oppression, seeking to address it at its core. This feminism argues that gender equality is only possible by changing the hierarchy and reconstructing the entire social structure (Directorate of Distance & Continuing Education, n.d.: 50). Radical feminism opposes current social and political structures due to patriarchy and advocates for cultural change

to replace patriarchy and hierarchical systems. Radical feminism opposes patriarchy, not men. Linking patriarchy and men as inseparable creates a mistaken perception of radical feminism as man-hating (Directorate of Distance & Continuing Education, n.d.: 71).

A radical feminist, according to Tong, "insist(s) that the sex/gender system is the root reason for women's oppression" (Tong, 2018: 46). Liberal feminists support changes to the current system, while radical feminists call for a different one. The current state of affairs must be changed because it encourages sexism, the primary, prevalent, and severest form of oppression against humans (Tong, 2018: 47).

According to feminist author Alison M. Jaggar, radical feminism views most interactions between men and women as aiming to perpetuate male sexual dominance. Women are conditioned to meet sexual desires and conform to societal ideals of femininity and sexual objectification. At the same time, men are taught to have sexual desires and feel entitled to their satisfaction, according to radical feminism. Men hinder women's progress by viewing their sexuality as a natural part of their dominance and refusing to adopt new attitudes and behaviors (Directorate of Distance & Continuing Education, n.d.: 72).

#### **2.2.1.1 Radical Feminist Approach to Gender Difference**

Gender difference, in the writings of legal theorist Catharine MacKinnon, is nothing more than the reified result of dominance. According to her, the difference is the velvet glove on the iron fist of dominance. The issue is that

differences are defined by power rather than differences not being valued (MacKinnon, 1989: 219).

If gender difference is a function of domination, then the implication is that men are powerful and women are powerless by definition. As MacKinnon puts it, “Women/men is a distinction not just of difference, but of power and powerlessness.... Power or powerlessness is the sex difference” (MacKinnon, 1987: 123). This passage suggests that MacKinnon thinks that sex difference, no less than gender difference, is socially constructed and shaped by power relations. If men are powerful and women powerless as such, then male domination is, in this view, pervasive. Indeed, MacKinnon claims that it is a basic “fact of male supremacy” that “no woman escapes the meaning of being a woman within a gendered social system, and sex inequality is not only pervasive but may be universal (in the sense of never having not been in some form)” (MacKinnon, 1989: 104–105).

The implication is that men are powerful and women are powerless by nature if gender difference results from dominance. According to MacKinnon, the difference between men and women is not just one of difference but also power and powerlessness (MacKinnon, 1987: 123). From this passage, MacKinnon believes that power relations play a significant role in the social construction of sex differences, just as they do with gender differences. If men are strong and women are weak, then male dominance is widespread in this perspective. It is a fundamental "fact of male supremacy" that in a gendered social system, no

woman can overcome what it means to be a woman, and sex inequality may be not only widespread but also universal (in the sense of not having existed in some form) (MacKinnon, 1989: 104–105).

Heterosexual relations are the pinnacle of male dominance in MacKinnon's opinion; the social order between the sexes has been established so that men can rule and women must submit. As a result, this relation qualifies as sex (MacKinnon, 1987: 3). Thus, she exhibits a propensity to adopt a dyadic conception of dominance in which each woman is subject to the will of an individual man. If male dominance is common and women are powerless by nature, female power is "a contradiction in terms, socially speaking" (MacKinnon, 1987: 53).

Furthermore, women are seen as objects for men's pleasure and have a similar social status as workers serving others for their benefit. Some women feel empowered by being objectified. Sexual objectification naturalizes women's role as sexually desirable for men, turning their sexuality into a material reality rather than just psychological or ideological (MacKinnon, 1982: 539). Patriarchal influence normalizes sexual objectification, making female desirability women's top priority. Women see their sexual attributes as defining their identity. They lack self-value and resemble workers with distorted life praxis. Female sexual desirability is seen as a tool for gaining freedom, bargaining, purchasing goods, or marketing oneself (Ververk, 2017: 155).

## **2.2.2 Sexual Objectification of Women**

The experience of being perceived as a body or body parts valued, primarily for its intended purpose to (or consumption by) others, is the common thread connecting all forms of sexual objectification (Fredrickson & Roberts, 1997: 174). Sexual objectification happens when women are threatened as bodies, especially as bodies that are there for the use and pleasure of others. Sexual objectification of women may contribute to the mental health issues that disproportionately affect women, such as eating disorders, depression, and sexual dysfunction (Fredrickson & Roberts, 1997: 185).

### **2.2.2.1 Objectification Theory**

Nussbaum defines objectification as treating a non-object, like a person, as an object. Nussbaum recognizes that objectification is not just instrumentalization. She values instrumentality's role in understanding objectification. Instrumentality is problematic as it dehumanizes individuals by treating them as mere tools. Also, other forms of objectification can result from instrumentalizing them (Nussbaum, 1995:265). Nussbaum believes objectification involves seven ways of treating a person (Nussbaum, 1995: 257).

#### **2.2.2.1.1 Instrumentality**

Instrumentality entails that the objectifier (the person who does objectification) considers the object (a human being) a tool for achieving their aims (Nussbaum, 1995: 257). Instrumentalizing people denies their essential status as beings in themselves, leading to troubling objectification. For instance,

slavery deals with the treatment of instruments by using enslaved people as mere tools for the owner's purposes (Nussbaum, 1995:264). However, not all contexts have a problem with instrumentalization - for example, using a lover's stomach as a pillow with permission and without causing harm (Nussbaum, 1995:265).

#### **2.2.2.1.2 Denial of Autonomy**

The objectifier perceives and treats the object as lacking autonomy and self-determination (Nussbaum, 1995: 257). For instance, when it comes to the relationship between parent and child, the parent's treatment of young children almost always involves a denial of autonomy (Nussbaum, 1995: 262). Autonomy is the capacity to make decisions about private matters using technical, social, and psychological information (Dyson & More, 1983). Furthermore, women need means and freedom to make choices for autonomy. To achieve it, issues like shared reproductive responsibility, the end of gender violence, and equal decision-making are vital (Gender Equality Observatory for Latin America and the Caribbean, n.d.).

#### **2.2.2.1.3 Inertness**

The objectifier considers the object devoid of agency and, possibly, activity (Nussbaum, 1995: 257). Agency refers to the ability of women and girls to act deliberately and achieve objectives without fear of violence or retaliation (Gender Equality Toolbox, 2019).

#### **2.2.2.1.4 Fungibility**

Fungibility refers to the objectifier's belief that objects of the same or different type can replace an object (Nussbaum, 1995: 257). For instance, Nussbaum explains that Marx's theory of capitalism believes that workers can be replaced by people and machines in capitalism (Nussbaum, 1995:263). When an individual is viewed as fungible, they are seen as merely a collection of physical attributes that can be replaced by another person or a machine (Nussbaum, 1995:264).

#### **2.2.2.1.5 Violability**

The objectifier views the object as lacking boundary integrity, which can be broken up, smashed, or broken into (Nussbaum, 1995: 257). For example, Nussbaum explains that it has been considered harmful for parents to treat their children as lacking in bodily integrity— battery and sexual abuse—in nearly any circumstances (Nussbaum, 1995: 262). Another example is slavery, which, while not always considered a form of violence, was characterized by the institution's use of a person's body as a thing, giving rise to the idea that anyone could use that person's body however they pleased (Nussbaum, 1995: 264).

#### **2.2.2.1.6 Ownership**

The objectifier deals with the object as if it belongs to someone else, can be bought or sold, and many more (Nussbaum, 1995: 257). For instance, human slavery is a form of ownership that entails using the enslaved person as a mere tool for the owners' purposes and denying autonomy. When a person is treated

like a commodity that can be bought or sold, that person is automatically used as a tool to further one's goals (Nussbaum, 1995: 264).

#### **2.2.2.1.7 Denial of Subjectivity**

The objectifier considers the object as if it does not need any experience or feelings (if any) (Nussbaum, 1995: 257). For instance, the extent to which children as beings whose feelings need not be taken into account by their parents has significantly varied across place and time (Nussbaum, 1995: 262). Furthermore, although subjectivity is not always denied to enslaved people, one may consider them beings with little empathy for their joy or suffering (Nussbaum, 1995: 264).

Based on these forms of objectification, Nussbaum reflects on simple approaches to identify seven consistently present and distinctive characteristics. For instance, while most objects are tools, some merit respect for beauty, age, or naturalness. Most objects are considered inert or passive, but some may be perceived as having their own life or energy (Nussbaum, 1995:257-258). Furthermore, Nussbaum states that some objects are interchangeable while others are not, and some can be damaged. A person only allows children to break a limited number of items in the home. Some objects are owned and handled, while others are not. Most objects are seen as impersonal, but there are times when we view nature differently (Nussbaum, 1995:258).