

## CHAPTER 2

### THEORETICAL FRAMEWORK

#### 2.1. Intrinsic Elements

Mary W. George delves into the intrinsic elements of research, underscoring their vital role in the integrity and coherence of scholarly work. George articulates those intrinsic elements, such as the research question, thesis statement, and conceptual framework, form the foundation upon which the entire research is built. She asserts, “Intrinsic elements are the core components that provide direction and focus to a research project, ensuring that the inquiry remains coherent and purpose-driven” (George, 2008:82). These elements not only guide the researcher through the investigative process but also help in articulating the significance and originality of the study. George emphasizes the necessity of a well-defined research question and a robust thesis statement, which she describes as “the anchor points that lend clarity and precision to the research narrative” (George, 2008:85). By meticulously developing these intrinsic elements, researchers can create a strong foundation for their work, enhancing its academic rigor and contribution to the field. Thus, George’s examination highlights the indispensable role of intrinsic elements in shaping a coherent and impactful research study.

##### 2.1.1 Intrinsic Elements

George emphasizes that narrative is not merely a method of storytelling but a fundamental component that structures the presentation of research findings and arguments. She asserts, “Narrative is the backbone of research writing, providing coherence and context to the presentation of data and analysis” (George, 2008:137). By weaving together facts, theories, and interpretations, the narrative element helps to create a logical and persuasive flow, guiding the reader through the complexities of the research topic. Furthermore, George discusses how

effective narrative can engage the reader, making the research more accessible and compelling. She argues that “an engaging narrative can transform dry data into a compelling story that captures the reader’s interest and facilitates deeper understanding” (George, 2008:139). Thus, George’s analysis underscores the importance of narrative in research writing, not only as a structural tool but also as a means of enhancing the clarity and impact of the research.

#### **2.1.1.1 Theme**

George emphasizes that the theme is the central idea or underlying message that gives unity to the research, driving the exploration and interpretation of data. She asserts, “The theme is the thread that weaves through the research, providing a consistent focus and connecting disparate elements into a cohesive whole” (George, 2008: 110). A well-articulated theme not only guides the direction of the study but also facilitates a deeper understanding of the subject matter by highlighting its broader implications and significance. George argues that identifying and developing a clear theme is essential for producing research that is both meaningful and engaging, stating that “a compelling theme can elevate the quality of the research by providing a lens through which readers can discern the relevance and impact of the findings” (George, 2008:112). Thus, George’s insights underscore the importance of theme in ensuring the intellectual coherence and narrative strength of academic research, making it an essential component of effective scholarly writing.

#### **2.1.1.2 Plot**

This structure involves the careful arrangement of introduction, development, climax, and resolution, ensuring that each section builds upon the previous one to create a cohesive and compelling argument. George emphasizes the importance of a well-constructed plot in research, noting that “a coherent plot not only enhances the readability of the research but also underscores the significance and interconnectedness of its components” (George, 2008:95). By

meticulously designing the plot, researchers can effectively convey their findings and insights, making their work more accessible and impactful. Thus, George highlights the crucial role of plot in structuring and enlivening scholarly research, ensuring that it is both informative and engaging.

### **2.1.1.3 Characterization**

Mary W. George discusses characterization as an essential element in crafting a well-rounded and engaging research narrative. Although traditionally associated with literature, characterization in research involves the detailed and nuanced presentation of key concepts, figures, and entities relevant to the study. George asserts, “Characterization in research writing is crucial for bringing abstract ideas to life, allowing readers to connect with and understand the significance of these elements within the broader context of the study” (George, 2008:128). This involves not only defining and describing these elements but also exploring their interactions, impacts, and roles within the research framework. By effectively characterizing these components, researchers can enhance the clarity and depth of their analysis, making complex ideas more accessible and relatable to the audience. George emphasizes that “through careful characterization, researchers can create a vivid and dynamic portrayal of their study’s components, fostering a more engaging and insightful narrative” (George, 2008:130). Thus, George highlights the importance of characterization in enriching the narrative quality and interpretative depth of scholarly research, ensuring that it resonates with and informs its readers effectively.

### **2.1.1.4 Setting**

George explains that the setting encompasses the temporal, geographical, and situational context in which the research is conducted, asserting that “the setting situates the research within a specific framework, allowing readers to grasp the environmental factors that

influence the study” (George, 2008:123). By clearly delineating the setting, researchers can offer a comprehensive view of the conditions and circumstances that shape their inquiry, thereby enhancing the credibility and applicability of their findings. George emphasizes that a well-defined setting not only aids in contextualizing the research but also helps in articulating its scope and limitations. She argues, “An explicit description of the setting provides clarity and depth, enabling readers to appreciate the nuances and particularities of the research environment” (George, 2008:125). Consequently, George’s analysis underscores the critical role of setting in grounding scholarly research, ensuring that the study is anchored in a tangible and understandable context.

#### **2.1.1.5 Point of View**

George notes that the point of view, or the specific stance and perspective of the researcher, significantly influences how the research question is framed, how data is interpreted, and how arguments are constructed. She asserts, “The point of view is the lens through which the researcher examines the subject, influencing both the scope and the depth of the inquiry” (George, 2008:123). By clearly articulating their point of view, researchers can provide transparency about their biases and assumptions, which enhances the credibility and rigor of their work. George argues that an explicitly stated point of view helps in situating the research within the broader academic discourse, stating, “Acknowledging one’s point of view allows for a more nuanced and critical engagement with the subject, fostering a deeper and more reflective analysis” (George, 2008:125). Thus, George highlights the necessity of recognizing and articulating the point of view in academic research to ensure a comprehensive and insightful examination of the topic.

#### **2.1.1.6 Supporting Role**

George is passionate about the importance of supporting roles in research. She believes that these roles are crucial for substantiating the primary argument and enriching the overall narrative. She notes, “Supporting roles are indispensable in bolstering the central thesis, providing the necessary evidence and context that lend robustness and validity to the research” (George, 2008:94). These elements serve to enhance the reader’s understanding by offering additional perspectives and reinforcing the study’s main points. George makes a compelling case for the value of integrating supporting roles, emphasizing the importance of careful selection and critical evaluation of sources to ensure they align with and substantiate the core research objectives. She asserts, “A well-curated selection of supporting materials can significantly enhance the persuasiveness and comprehensiveness of the research, ensuring that it is grounded in a solid evidentiary base” (George, 2008:96). George’s examination is a must-read for anyone interested in academic studies. It shows how supporting roles can make a study more well-rounded and credible, and how they can reinforce the integrity and depth of scholarly inquiry.

#### **2.1.1.7 Conflict**

George contends that conflict, whether it arises from differing interpretations, competing theories, or contradictory evidence, is fundamental to the advancement of knowledge. She states, “Conflict is the driving force behind scholarly debate and critical inquiry, prompting researchers to question assumptions, scrutinize evidence, and refine their arguments” (George, 2008:125). By engaging with conflicting viewpoints and data, researchers can develop a more nuanced and comprehensive understanding of their subject matter. George emphasizes that addressing conflict in research is not merely about highlighting disagreements but about fostering a rigorous analytical process that can lead to new insights and discoveries. She argues, “By embracing conflict and the complexities it brings, researchers can push the

boundaries of their fields, contributing to the evolution of knowledge and understanding” (George, 2008:128).

#### **2.1.1.7.1 Internal Conflict**

“Internal conflict often arises from the necessity to critically evaluate one’s own biases, confront contradictory data, and reconcile differing theoretical perspectives” (George, 2008: 65). This process of grappling with internal conflict is essential for developing a nuanced and rigorous approach to research. George emphasizes that such conflicts, while challenging, can lead to significant breakthroughs and deeper insights, as they compel researchers to refine their arguments and consider alternative viewpoints. She argues, “Embracing internal conflict can lead to more robust and credible research outcomes, as it encourages a thorough and reflective engagement with the subject matter” (George, 2008:68). Thus, George highlights the importance of recognizing and addressing internal conflict as a means to enhance the intellectual rigor and integrity of academic research.

#### **2.1.1.7.2 External Conflict**

“External conflict forces researchers to engage critically with diverse perspectives and competing arguments, enriching the depth and rigor of their analysis” (George, 2008:158). By grappling with external conflicts, researchers are prompted to refine their research questions, re-evaluate their assumptions, and strengthen their arguments, ultimately contributing to a more robust and nuanced study. George emphasizes the role of external conflict in fostering intellectual growth and expanding the scholarly discourse, noting that “engaging with external conflicts enables researchers to develop a more comprehensive understanding of the complexities inherent in their research topics” (George, 2008:160). Thus, George’s analysis underscores the importance of acknowledging and addressing external conflicts as an integral part of conducting thorough and impactful academic research.

### **2.1.2 Extrinsic Elements**

“Extrinsic elements encompass a range of contextual factors, including historical background, cultural milieu, and societal trends, which shape the lens through which research is conducted and analyzed” (George, 2008:124). These elements provide researchers with a broader framework within which to situate their work, offering insights into the historical, social, and cultural dimensions of the research topic. George underscores the importance of considering extrinsic elements in research design and interpretation, stating that “acknowledging and incorporating extrinsic factors can enhance the depth and relevance of research findings, fostering a more nuanced understanding of the subject matter” (George, 2008:126). By engaging with extrinsic elements, researchers can enrich their analyses and contribute to a more comprehensive and insightful discourse within their academic field.

According to Butler’s feminist analysis, feminism’s emphasis on women, it’s feasible that no one is ‘before’ the law, awaiting legal representation or otherwise. It is possible that the legislation fabricates the subject and the reference to a time ‘before’ in order to provide a fictive foundation for its validity claim (Butler, 1990: 40).

#### **2.1.2.1 Feminist Ideas**

Judith Butler’s work, *Gender Trouble: Feminism and the Subversion of Identity* (1990), has profoundly influenced contemporary feminist thought by challenging conventional understandings of gender and identity. Central to Butler’s theory is the concept of gender performativity, which posits that gender is not an inherent identity or stable trait, but rather a series of acts and behaviours that are socially and culturally constructed. Butler asserts, “Gender is not something that one is, it is something one does, an act, or more precisely, a sequence of acts, a verb rather than a noun” (Butler, 1990: 25). This perspective subverts the

traditional binary conception of gender, suggesting that gender identity is fluid and subject to change.

Butler's critique extends to the ways in which societal norms and expectations enforce rigid gender roles, perpetuating a binary system that marginalizes those who do not conform. She argues that "the tacit collective agreement to perform, produce, and sustain discrete and polar genders as cultural fictions is obscured by the credibility of those productions" (Butler, 1990:179). This statement underscores the performative nature of gender and highlights how societal structures sustain and legitimize these constructs. By deconstructing the notion of gender as a fixed attribute, Butler opens up possibilities for more inclusive and diverse expressions of identity.

Furthermore, Butler's exploration of the relationship between power, discourse, and identity draws on Michel Foucault's theories to interrogate how power relations shape and constrain gender identities. She contends that "the regulatory norms of 'sex' work in a performative fashion to constitute the materiality of bodies and, more specifically, to materialize the body's sex" (Butler, 1990:2). This analysis reveals the ways in which societal power dynamics not only influence but actively construct our understanding of sex and gender, making it clear that these categories are not merely biological but deeply political.

### **2.1.2.2 Woman Empowerment**

By questioning conventional ideas of gender identity and power, Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* (1990) provides a comprehensive theoretical framework for comprehending women's empowerment. Butler's concept of performativity is central to this discourse, positing that gender is not an inherent or stable trait but rather a set of repeated acts and performances influenced by societal norms. She states, "Gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of



acts” (Butler, 1990:179). This notion underscores the potential for empowerment by highlighting the possibility of subverting and redefining gender norms through conscious and deliberate performances.

Butler’s work critically examines the regulatory practices that maintain and enforce binary gender distinctions, which often serve to oppress and marginalize women. By revealing these distinctions as socially constructed rather than natural or inevitable, Butler empowers individuals to question and resist the limitations imposed by traditional gender roles. She argues, “The tacit collective agreement to perform, produce, and sustain discrete and polar genders as cultural fictions is obscured by the credibility of those productions” (Butler, 1990:179). This critique of societal norms encourages a rethinking of gender as a fluid and dynamic construct, thus opening up new avenues for women’s agency and self-definition.

In addition to deconstructing gender binaries, Butler’s exploration of the relationship between power, discourse, and identity provides a critical lens for understanding how empowerment can be achieved. Drawing on Foucault’s theories, she examines how power operates through regulatory norms to materialize bodies and identities. Butler asserts, “The regulatory norms of ‘sex’ work in a performative fashion to constitute the materiality of bodies and, more specifically, to materialize the body’s sex” (Butler, 1990: 2). By exposing the ways in which power shapes and constrains gender identities, Butler advocates for a form of empowerment that involves resisting and reconfiguring these norms.

### **2.1.2.3 Woman Education**

While Judith Butler’s *Gender Trouble: Feminism and the Subversion of Identity* (1990) does not focus explicitly on women’s education, her theoretical framework provides significant insights into the ways gender performativity and societal norms influence educational experiences and opportunities for women. Butler’s concept of performativity, which posits that

gender is not a stable identity but rather a series of acts and performances shaped by societal expectations, can be applied to understand the educational challenges and possibilities for women. She argues, "Gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts" (Butler, 1990:179). This perspective highlights how educational environments can either reinforce or challenge gender norms through the practices and behaviours they promote.

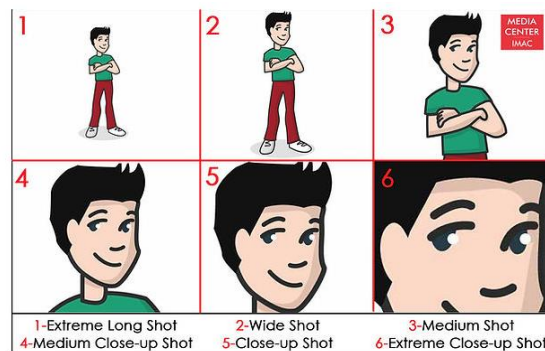
In the context of education, Butler's critique of regulatory norms is particularly relevant. Educational institutions often perpetuate traditional gender roles and expectations, limiting the opportunities and experiences available to women. By understanding these norms as performative and socially constructed, educators and policymakers can work to create more inclusive and equitable learning environments. Butler's assertion that "the tacit collective agreement to perform, produce, and sustain discrete and polar genders as cultural fictions is obscured by the credibility of those productions" (Butler, 1990:179) underscores the need for critical examination and reformation of educational practices that uphold gender binaries and restrict women's agency.

Furthermore, Butler's exploration of power dynamics within societal structures provides a critical lens for analyzing the systemic barriers to women's education. She draws on Foucault's theories to reveal how power operates through discourses and practices that materialize gendered bodies and identities. Butler states, "The regulatory norms of 'sex' work in a performative fashion to constitute the materiality of bodies and, more specifically, to materialize the body's sex" (Butler, 1990:2) This analysis is crucial for understanding how educational systems can perpetuate gender inequalities through curricula, pedagogical methods, and institutional policies. By recognizing and resisting these power dynamics, educators can empower women to transcend traditional gender roles and achieve greater educational success.

## 2.2 Cinematography Elements

Apart from intrinsic and extrinsic elements, there are also Cinematography elements that are more prominent in this movie. This thesis is focused on *Charlie's angels* intrinsic and extrinsic elements. Thus, the researcher includes *Mise-en-scène* and camera angle as a part of visual elements, also dialogue as part of audio elements. Robert Edgar-Hunt, noted that the cinematography elements consist of camera distance (XLS, LS, MLS, MCU, CU, XCU) and *mise-en-scène* (Edgar-Hunt, 2010:124,129).

### 2.2.1 Camera Angle



#### *Camera Distance from The Media Centre - IMAC*

##### 2.2.1.1 Extreme Long Shot

Edgar Hunt emphasizes the significance of the extreme long shot (ELS) as a vital cinematographic tool for establishing the geographical and spatial context of a scene, which immerses viewers in the film's world by providing a sense of scale and scope. Hunt asserts that the ELS not only orients the audience but also conveys thematic and emotional undertones, such as isolation or vulnerability, by showcasing characters within vast landscapes. He notes, "The vastness of the landscape in an extreme long shot can serve to dwarf the characters, highlighting themes of human vulnerability or the enormity of the challenges they face" (Edgar-Hunt, 2010:52). Additionally, Hunt discusses the technical and artistic considerations

required to achieve an effective ELS, emphasizing the need for a meticulous balance between these elements to ensure the shot's narrative impact. Thus, the extreme long shot, as articulated by Hunt, is a powerful cinematic technique that enriches visual storytelling by providing a comprehensive view of the film's setting and enhancing its thematic and emotional resonance. (Edgar-Hunt, 2010:124).

#### **2.2.1.2 Long Shot**

Hunt defines the long shot as a camera framing that captures a significant portion of the setting or environment, providing viewers with a wide perspective of the scene. He articulates, "The long shot serves to establish spatial relationships within the frame, offering a comprehensive view of the setting and characters in relation to their surroundings" (Edgar-Hunt, 2010:68). This framing technique is essential for providing context, emphasizing scale, and creating a sense of space within the narrative. Hunt further emphasizes the strategic use of long shots in conveying thematic and emotional elements, noting that "the distance and perspective offered by the long shot can evoke feelings of isolation, grandeur, or insignificance, depending on the narrative context" (Edgar-Hunt, 2010: 72). By employing long shots effectively, filmmakers can enhance the visual impact of their storytelling, enriching the audience's understanding and engagement with the film. Thus, Hunt's analysis illuminates the intricate role of the long shot in cinematic composition and narrative communication within the realm of film aesthetics.

#### **2.2.1.4. Medium Close-up**

Hunt defines the medium close-up shot as a framing that captures the subject from the chest or shoulders up, emphasizing facial expressions and body language while still retaining a sense of the surrounding environment. He explains, "The medium close-up shot strikes a balance between intimacy and context, allowing viewers to focus on the emotional nuances of

the character while maintaining a sense of spatial awareness” (Edgar-Hunt, 2010:82). This framing technique is particularly effective in conveying character emotions, interactions, and reactions within the narrative, enhancing the audience’s connection with the story. Hunt also notes that the medium close-up shot is versatile, capable of conveying both personal moments and broader thematic elements depending on its placement and context within the film. By utilizing medium close-ups strategically, filmmakers can evoke empathy, engagement, and depth in their storytelling, enriching the cinematic experience for viewers. Thus, Hunt’s analysis underscores the nuanced role of the medium close-up shot in capturing the intricacies of human expression and interaction within the visual language of film.

#### **2.2.1.5 Close-up**

The close-up shot generally points to the details of the human figure, such as faces, hands, feet, and many more. The use of the close-up shot is to present the audience an insight into critical narrative details such as essential character responses, an important item, or to stress the significance of a line of conversation (Edgar-Hunt, 2010:124).

#### **2.2.1.6 Extreme Close-up**

“The extreme close-up shot magnifies minute details, allowing viewers to perceive subtle emotions, textures, and nuances that may not be apparent in wider shots” (Edgar-Hunt, 2010: 86). This framing technique is instrumental in conveying emotions, intensifying dramatic moments, and emphasizing symbolic elements within the narrative. Hunt further discusses how the extreme close-up shot can evoke a sense of immediacy and intensity, stating that “the proximity and intensity of the extreme close-up shot can create a visceral connection with the audience, eliciting emotional responses and enhancing the impact of key moments in the film”

(Hunt, p. 90). By strategically using extreme close-ups, filmmakers can enhance storytelling, evoke empathy, and create memorable cinematic experiences.

#### **2.2.1.7 Mise-en-scene**

In the original French, *mise-en-scene* (pronounced *Meez-Ahn-sen*) means “putting into the scene,” and it was first applied to the practice of directing plays. Bordwell & Thompson (2008: 112) elaborates that film scholars, extending the term to film direction, use the term to signify to the director's control over what appears in the film that overlaps with the art of the theatre: setting, lighting, costumes, and the behaviour of the figures. In controlling the *mise-en-scene*, the director stages the event for the camera.

#### **2.2.1.8 Sound**

Hunt delves into the various aspects of sound, including dialogue, music, and ambient noise, highlighting their significance in shaping the mood, atmosphere, and narrative depth of a film. He asserts, “Sound is a powerful tool in film, capable of conveying emotions, enhancing tension, and providing aural cues that enrich the viewer’s engagement with the narrative” (Edgar-Hunt, 2010:92). Dialogue, for instance, not only serves to advance the plot but also reveals character dynamics and motivations, adding layers of complexity to the storytelling. Similarly, carefully curated musical scores and sound effects can evoke specific emotions and heighten dramatic moments within the film. Hunt discusses the technical aspects of sound production and editing, emphasizing the importance of sound quality, balance, and synchronization in creating a cohesive auditory experience for the audience. He notes, “The artful manipulation of sound elements can transform a scene, immersing viewers in the film’s world and enhancing their emotional connection to the narrative” (Edgar-Hunt, 2010: 96). Thus, Hunt’s analysis underscores the integral role of sound in film aesthetics, demonstrating

its capacity to complement visual storytelling and evoke powerful sensory responses in the audience.

## **2.4 Dialogue**

Dialogue as the spoken interactions between characters, which play a pivotal role in conveying emotions, motivations, and conflicts within a film emerges as a crucial component of cinematic storytelling, serving as a vehicle for character development, narrative progression, and thematic exploration. He states, “Dialogue is the primary tool for character expression and interaction, allowing filmmakers to convey personalities, relationships, and story dynamics through verbal exchanges” (Edgar-Hunt, 2010: 92). This verbal communication not only reveals information about the characters but also drives the plot forward and shapes the thematic resonance of the film. Hunt emphasizes the importance of realistic and authentic dialogue, noting that "well-crafted dialogue should feel natural and organic, capturing the nuances of human speech while serving the narrative purpose of the scene” (Edgar-Hunt, 2010: 96). By analyzing dialogue, filmmakers can imbue their films with depth, authenticity, and emotional impact, enriching the audience’s experience and engagement with the cinematic narrative. Thus, Hunt’s examination of dialogue illuminates its integral role in character portrayal, narrative construction, and thematic development within the language of film.