

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

The intrinsic aspect of filmmaking is generally referred to as narrative. In straightforward terms, a film's narrative refers to how its story is presented. More specifically, it involves the filmmakers choosing and organizing the events of the story in a sequence that follows a cause-and-effect pattern over a span of time (Barsam and Monahan, 2010). Therefore, the author will only address the fundamental aspects of the series, such as its characters, plot, and cinematography.

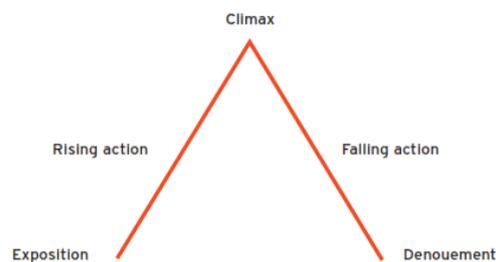
2.1.1 Characters

According to Barsam and Monahan (2010:134), characters are classified into two important perspectives. On one hand, characters should be seen as entities with identifiable traits, habits, and dispositions, similar to real, living individuals. On the other hand, characters refer to individuals depicted in narrative or dramatic works that embody moral, emotional, and intellectual qualities through their dialogue, actions, and motivations (Abrams and Harpham, 2008:42). Hence, the inclusion of characters holds significant value in the construction of a narrative and the development of character dynamics inside a film.

2.1.2 Plot

Plot, as quoted from Barsam and Monahan (2010:120), in simple terms, serves as the framework for presenting all the visual and auditory elements in a

film, encompassing the events within the story arranged in a specific sequence. Aristotle emphasized the importance of a well-structured story with three consecutive parts: a start, a middle, and an end. This idea has significantly shaped the development of playwriting and screenwriting throughout history. In Aristotle's original model, the three-part structure has been expanded and refined into five parts in sequence:



Picture 2.1 Five-Part Dramatic Structure

2.1.2.1 Exposition

Exposition encompasses everything that comes before and includes the inciting moment. The exposition gives essential details about the characters, setting, and primary conflict (Barsam and Monahan, 2010:119).

2.1.2.2 Rising Action

Rising Action is the progression of the narrative's events leading towards a climactic point. In the course of the rising action, the main conflict unfolds and could become more intricate with the inclusion of associated secondary conflicts (Barsam and Monahan, 2010:119),

2.1.2.3 Climax

The climax represents the pivotal moment in the storyline, where a significant turning point occurs in the narrative. The climax represents the pivotal moment (Barsam and Monahan, 2010:119).

2.1.2.4 Falling Action

The falling action consists of the occurrences that happen after the climax. In this phase, the main conflict approaches its conclusion, determining whether the protagonist emerges victorious or succumbs to the antagonist (Barsam and Monahan, 2010:119).

2.1.2.5 Denouement

The denouement signifies the resolution or ending of the narrative. In this concluding section, there should be no uncertainty regarding the resolution, unless ambiguity is intentionally incorporated (Barsam and Monahan, 2010:119).

2.1.3 Cinematography

According to Barsam and Monahan (2010:208), cinematography involves recording dynamic visual sequences on film or a digital storage medium. Although closely associated with still photography, cinematography sets itself apart through distinct methods and technologies. Closely similar, Bordwell and Thompson (2006:162) define cinematography as the art and method of capturing photographic images, with a particular emphasis on the photographic symbolism of the pictures, the framing of the shot, and the duration of the shot.

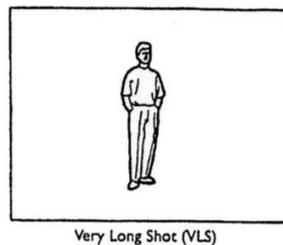
2.1.3.1 Camera Shot

According to Barsam and Monahan (2010:232), camera shot pertain to the perceived distance between the camera lens and the subject being captured in a

photograph. The terms used to describe these shots in films include extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, and extreme close-up. These terms categorize and define the visual perspective of the shot, playing a significant role in the composition and storytelling within a movie. It is important to recognize that, although originating from different sources, the narrative conveyed by the image and the subsequent theoretical explanation display a notable similarity.

2.1.3.1.1 Extreme Long Shot

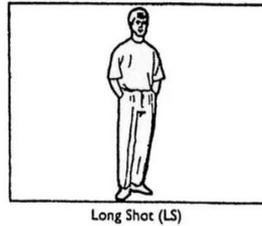
The extreme long shot is usually captured from a considerable distance, making the subject appear too small for clear recognition. However, the context is provided through a wide view of the location, along with general background details (Barsam and Monahan, 2010:232).



Picture 2.2 Extreme Long Shot

2.1.3.1.2 Long Shot

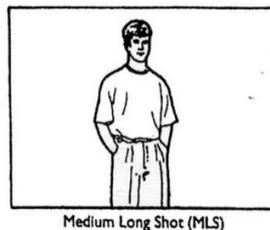
The long shot refers to the type of shot captures the character's entire body, nearly filling the frame, with some space above and below, providing a glimpse of the surroundings as well (Barsam and Monahan, 2010:233).



Picture 2.3 Long Shot

2.1.3.1.3 Medium Long Shot

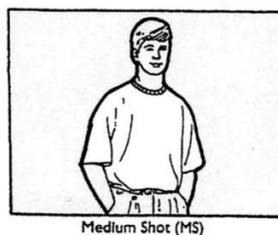
The medium long shot falls between a long shot and a medium shot. It is employed to capture one or more characters, typically from the knees up, along with a portion of the background (Barsam and Monahan, 2010:233).



Picture 2.4 Medium Long Shot

2.1.3.1.4 Medium Shot

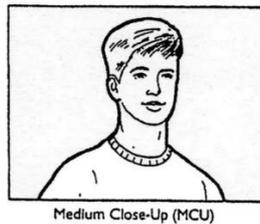
Medium shot displays a character, usually from the waist up, or their entire figure if seated. This type of shot is commonly employed as it mirrors our everyday human experience of being near without delving into intimacy (Barsam and Monahan, 2010:234).



Picture 2.5 Medium Shot

2.1.3.1.5 Medium Close Up

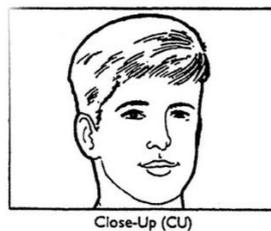
The medium close-up reveals a character from the middle of the chest to the top of the head. This shot offers a perspective of the face that captures subtle shifts in expression and provides some insight into the character's posture (Barsam and Monahan, 2010:234).



Picture 2.6 Medium Close Up

2.1.3.1.6 Close Up

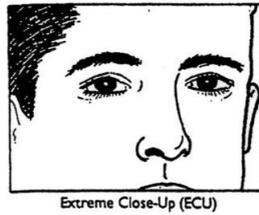
Close-up is created when the camera is positioned very close to the subject, offering an intimate view of a character's emotions or mental state (Barsam and Monahan, 2010:234).



Picture 2.7 Close Up

2.1.3.1.7 Extreme Close Up

The extreme close-up is a cinematic technique that involves capturing a highly detailed view of a specific element, providing a nuanced and immersive visual experience for the audience (Barsam and Monahan, 2010:234).



Picture 2.8 Extreme Close Up

2.1.4 Mise en Scene

In the context of filmmaking, this term encompasses the complete visual and sensory atmosphere of a movie, constituting the collective impression formed by everything the audience perceives, hears, and encounters during its presentation (Barsam and Monahan, 2010:156).

2.1.5 Sound

Sound is a crucial and expressive element in filmmaking, taking various forms such as talking, laughter, singing, music, and ambient sounds. It plays a significant role in conveying emotions, setting atmospheres, and enhancing the overall storytelling experience (Barsam and Monahan, 2010:368).

2.1.6 Dialogue

Dialogue refers to the spoken words of characters, whether they are present on the screen or speaking from offscreen. It serves a plot-driven purpose, evolving from situations, conflicts, and the development of characters (Barsam and Monahan, 2010:379).

2.2 Extrinsic Aspect

2.2.1 Islamic Value

In the Islamic framework, religious values are derived from Islamic teachings, primarily based on the sacred texts of the Quran and the Sunnah, the

latter also referred to as hadith. The Quran, the holy text of Islam, is regarded by Muslims as the unerring divine revelation delivered to the Prophet Muhammad. It comprises 114 chapters, or suras, which are arranged primarily by length from the longest to the shortest, with the exception of the initial chapter, Al-Fatiha, a concise supplication for divine guidance and blessings. The Quran offers comprehensive guidance on matters of faith, conduct, and the pursuit of eternal salvation (Campo, 2009). In contrast, hadith is a concise narrative or tradition that recounts the sayings, actions, or tacit approvals of the Prophet Muhammad. Beyond matters of belief and practice, hadith literature also encompasses historical context and exegesis of Quranic verses. The most authoritative compilations of hadith are those compiled by Sahih al-Bukhari and Muslim ibn al-Hajjaj, often referred to as the 'two authentic ones' for their rigorous methodology and reliability (Campo, 2009)

In their practical teachings, Islamic values are divided into three categories. Halstead (2007), identifies these as: (1) Morals, pertaining to the ethical state of the soul, encompass the duties and prohibitions outlined by Sharia and broader Islamic teachings; (2) Adab al-Islam, which translates to 'Islamic manners,' derives from the conduct exemplified by the Prophet Muhammad and pertains to the courteous and proper behavior expected of Muslims; and (3) Virtues, which are similarly rooted in the prophetic model, align with the moral excellence exemplified by the Prophet and are reflective of the aspirational qualities associated with the 99 names of God, which Muslims strive to embody in their conduct. Nevertheless, the application of Islamic values is distinguished

by specific characteristics, which can be classified into two categories: obligatory (mandatory) and advisory (recommendatory). This dichotomy will serve as the focal point of analysis in this study.

2.2.1.1 Obligatory (Mandatory)

Mandatory Islamic values primarily pertain to the duties governing the relationship between individuals and God, which constitute the essential provisions that must be adhered to by every Muslim, and their implementation is guided by Sharia. Ideally, Sharia represents the all-encompassing legal framework ordained by God, as articulated in the Quran and the sunnah of Prophet Muhammad that elucidates and provides precise guidance on the intent and practical implementation of the divine commands. (Campo, 2009:620).

2.2.1.2 Advisory (Recommendatory)

In Islam, recommendatory values are not obligatory but are encouraged, guided by the Sunna. The term 'Sunna' in Arabic denotes tradition, custom, or precedent. According to Campo (2009:644), the Sunna encompasses the exemplary words and actions of the Prophet Muhammad and his companions as documented in the hadith, which serves to guide the implementation of Islamic values within a social context (Campo, 2009:644).