CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspect

Intrinsic elements are the components that bring vitality to literary works. These intrinsic aspects form a crucial part of the narrative Abrams (2009:63). As defined by Bordwell and Thompson (2004:69), a narrative is a sequence of events unfolding in a specific place and time, interconnected through cause-and-effect relationships. Narratives, often referred to as stories, commence with a particular condition and undergo changes following a pattern of cause and effect. Intrinsic elements like character, characterization, theme, settings, and plot are interconnected to facilitate a comprehensive understanding of the work for the audience.

2.1.1 Narrative Aspect

A narrative typically refers to what commonly understand as a story; however, we will employ the term "story" in a somewhat different context later. Occasionally, the narrative begins with a situation. This is followed by a series of changes that occur according to a pattern of cause and effect. The narrative then reaches an end, with a new situation arising (Bordwell, 2008:75).

2.1.2.1 Theme

David Bordwell and Kristin Thompson describe themes as generalized ideas: the abstract quality of implicit meanings can lead to very broad concepts (2008: 62). Themes are recurring concepts or motifs in a film that can be interpreted in various ways. Themes provide a framework for understanding the film's deeper layers of meaning.

2.1.2.2 Characterization

David Bordwell and Kristin Thompson (2013:77), prominent film theorists and authors of "Film Art: An Introduction," describe characterization as the "techniques used to present characters in a film and to make them credible to the audience." They emphasize that characterization involves a combination of factors, including the character's actions, dialogue, appearance, and relationships within the narrative.

2.1.2.3 Setting

According to David Bordwell (2008:115-117), a film setting is the time and place in which the story of a film takes place. It can include the physical place, the climate, the weather, the social and cultural environment, and the environment of the narrative. The setting may change throughout the narrative, although most works have a primary setting that remains constant. The setting of a film can be used to reflect something about the characters and their situation, to create conflict, or to prove a point. The setting can also be used to establish the tone, mood and

events of a film. The setting is a substantial aspect of a film's narrative and can influence the development of the story and its impact on the audience.

2.1.2.4 Plot

Bordwell and Thompson (2019:76-77) define the plot as "the arrangement of events as they occur in the narrative." They emphasize that the plot is not the story itself but rather the way the story is presented to the audience through editing, sequencing, and storytelling techniques. The term plot is employed to delineate the entirety of the visible and audible elements present in the filmic medium. (Bordwell & Thompson, 2019).

2.1.2 Cinematic Aspect

2.1.2.1 Camera Shot

Camera shot defines as a single, uninterrupted action of a camera. It can be held on the screen for any desired length of time, which results in a certain pace or rhythm of editing. Different types of camera shots include establishing shots, shot/reverse-shot, zoom shots, pan shots, and process shots. Each type serves a specific purpose in conveying the story and guiding the viewer's attention. According to Corrigan and White (2021: 459-496), the scale of the shot is the length between the camera and the object. There are various terms used to describe the scale, including extreme close-up, close-up, medium close-up, medium shot, medium long shot, long shot and extreme long shot.
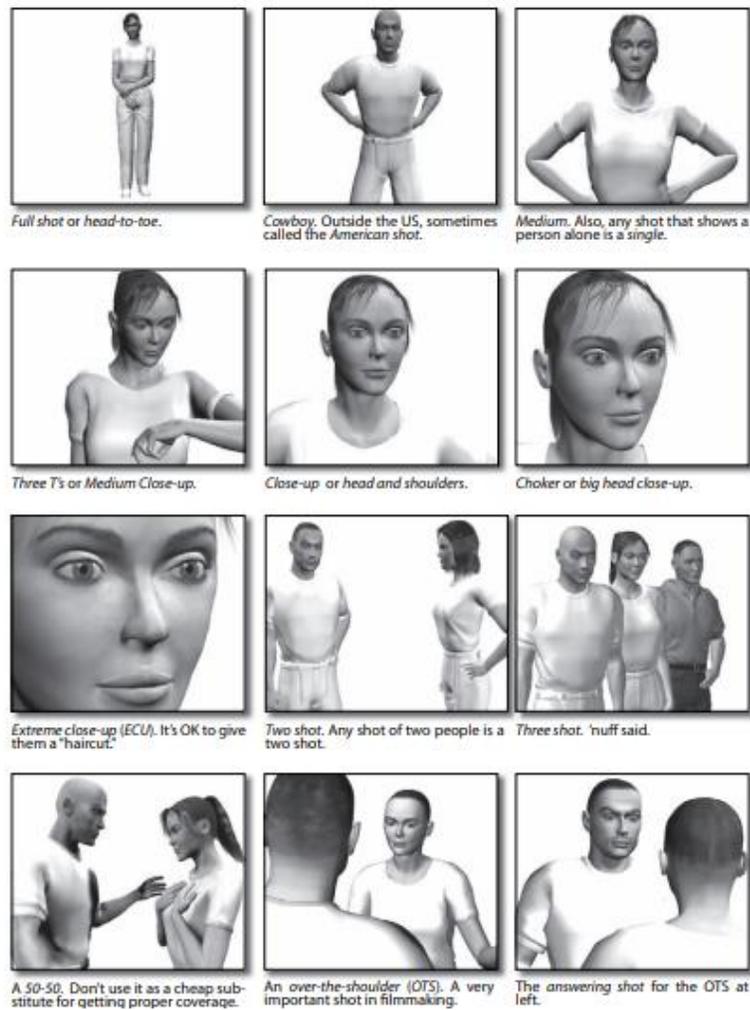
Picture 2.1 Camera shots in Cinematography Theory and Practice:
Image Making for Cinematographers and Directors by Blain Brown.

2.1.2.1.1 Extreme Close-Up, in film refers to a shot which focuses on a small detail of the subject, such as the eye or a particular feature of the face or subject. This type of shot is used to highlight the importance of the detail and create an intense or intimate effect on the viewer.

2.1.2.1.2 Close Up, it shapes the person from just above the head to just below the chest, capturing their expression and body language, but leaving some background in the frame. This type of shot recognizes the viewer to see the subject's face more clearly without getting too close. It also provides context for the action or dialogue in the scene.

2.1.2.1.3 Medium Close-Up, in film encloses the subject from just above the head to just below the chest, capturing the subject's facial expression and body language while still leaving some background in the frame. This shot is slightly wider than a close-up and closer than a medium shot, allowing the viewer to see the subject's face more clearly without getting extremely close. It is often used to show off detail or to create a feeling of intimacy between the subject and the audience.

2.1.2.1.4 Medium Shot, this type of shot allows the viewer to see the subject's face more clearly without being in close a proximity, and provides context for the action or dialogue in the scene. Middle shots are versatile and can be used for a variety of scenes, including group shots, double shots and symbolic shots.

2.1.2.1.5 Medium Long Shot, this technique produces the physical space between the character and the surroundings, which helps establish the setting. This shot can be used for a wide range of scenes, including group

shots, two shots and symbolic shots, as it provides enough space in the frame to include several characters or visual elements.

2.1.2.1.6 Long shot, is a type of camera shot that takes in a scene from a significant distance, making people arise as indistinct shapes. In film, these shots are used to establish the setting, to provide context, and to give the audience a sense of the place and the scope of the action.

2.1.2.1.7 Extreme Long Shot, this type of shot provides information about the place and time of the scene and the character's relationship to the environment. It can convey a lot of information, making it a great choice for establishing shots. Extreme long shots are often used to place the character in their environment, creating a sense of insignificance or loneliness.

2.1.2.2 Mise-en-Scène

Mise-en-scène is a French expression that can be interpreted as "what is arranged in the scene" or "what is presented before the camera". Mise-en-scène comprises all the elements of a filmic image that are self-contained, independent of camera position, camera movement, and editing (Timothy, 2021). In the film studies context, mise-en-scène encompasses practices such as cinematography, acting style, lighting, art direction, setting, costume, props, and colour. It is the arrangement of actors and stage design for theatrical or film productions,

18

incorporating visual storytelling techniques such as storyboarding, cinematography, and visual themes, together with narrative direction.

2.1.2.3 Sounds

Sound is frequently perceived as a mere background for our visual attention. However, sound can be a highly effective cinematic technique for a number of reasons. Firstly, it engages a distinct sense mode. Even before the advent of recorded sound in 1926, silent films were accompanied by musical accompaniment, typically an orchestra, organ, or piano. The music served to fill the silence and provide the spectator with a more complete perceptual experience. Furthermore, sound can actively shape how we perceive and interpret the image. Film sound can direct our attention quite specifically within the image, guiding us through the images and pointing to things to watch (Bordwell & Thompson, 2008:265).

2.2 Extrinsic Aspect

The theory of extrinsic elements in film theory and analysis refers to external factors and influences that can shape the interpretation and reception of a film beyond the elements intrinsic to the film itself. The extrinsic elements encompass the subjectivity of the individual author, their psychological state, the author's circumstances (social, economic, political) and their view of a nation's life. Furthermore, these elements include various forms of artistic expression and religious beliefs (Wellek and Warren, 1949:9). These extrinsic elements exist

outside of the actual content of the film but play a significant role in how the film is understood, received, and contextualized.

2.2.1 Religious Fundamentalism

The writer determines fundamentalism theory from the book The Psychology of Religious Fundamentalism to support the analysis. Based on the introduction in the book, Joel Carpenter (1997) distinguishes carefully between broad and narrow definitions of "fundamentalism." According to Carpenter, a narrow definition is required for historians of religion so that their field of study is not obscured by a generic understanding that obscures the distinctive and unique identities of specific religious traditions. He cites the masterful works of historians George Marsden and Ernest Sandeen (along with Carpenter), who trace Protestant fundamentalism as a historically distinct religious movement with constitutive beliefs that distinguish it from other conservative forms of Protestantism, including evangelicalism. Fundamentalism is characterized as "militantly anti-modernist Protestant evangelicalism." This characterization highlights the fundamentalist movement's strong opposition to modernist influences and its emphasis on preserving traditional Christian beliefs and practices. Marsden (2006:4) identifies several distinct characteristics of fundamentalists that appear to be shared by all evangelical movements at first glance. Fundamentalists tend to reject the validity of scientific thought and intellectual inquiry, often preferring a literal interpretation of the Bible over critical analysis and scholarship. Fundamentalist movements often have a strong local appeal, particularly

to those who are socially needy in the context of bleak socio-economic conditions. Fundamentalists are defined by their strong opposition to modernist influences and their desire to preserve traditional Christian beliefs and practices.

2.2.1.1 Fundamentalism as Meaning System

A meaning system may be defined as a set of beliefs or theories about reality that encompass both a world theory (beliefs about others and situations) and a self-theory (beliefs about oneself). These two sets of beliefs must be connected by connecting propositions in order for an individual to function effectively (Hill, 2005:14). This fragment of text describes the basic premise of several psychological theories. These theories suggest that meaning systems help individuals set goals, regulate behavior and experiences, plan activities, and find direction or purpose in life. They also allow individuals to make self-evaluations in relation to these experiences. Fundamentalists believe that the sacred text speaks clearly about behavioral regulations, with some behaviors being explicitly prohibited by the text and culture. However, these regulations often apply to a broader range of behaviors, depending on the interpretation of scripture.

Fundamentalist religion therefore has staying power. An ultimate authority is established, and a mechanism for reinforcing that authority is provided through responsibility placed on the family, church, and ordained educational institutions. This staying power is even greater when fundamentalism characterizes a majority orientation or where there is no distinction between church and state. Many such

fundamentalists are quick to offer explanations for why others lack such zeal for life—the allure of worldly pleasure, the just rewards of humanity's sinful nature, or simply a lack of God's Spirit-filled guidance. Whatever the reason, it is clear that Protestant (and all other) fundamentalists believe that they are the only ones who have received and benefited from divine guidance that has been fully communicated and interpreted through the sacred text. This belief gives the text confidence as the source of life's meaning and purpose, which others simply "do not understand."

According to Hill (2005:16), religion serves as a significant force in psychological and sociocultural movement that fulfills various psychological needs for individuals and societies. It offers a sense of purpose, meaning, social belonging, emotional support, and coping mechanisms for existential concerns. Religion also serves as a moral and ethical framework, guiding believers' behaviors and decisions, fostering prosocial behavior, social cohesion, and accountability to higher power or community.

2.2.1.2 The Effect of Fundamentalism

Religious fundamentalism can be seen as a demonstration of psychical resistance to change and a desire to preserve the prevailing social order, which involves the acceptance of hierarchical inequalities. Fundamentalists, by interpretation, encourage a return to the foundational aspects of their faith (Gatewood, 1969; Johnstone, 1997), it was argued that these practices must be followed today in accordance with the fundamental, inevitable practices of the past. (Altemeyer & Hunsberger, 1992: 118). Furthermore, fundamentalism initially emerged as an exclusion of modern, liberal, and

secular societal changes (Gatewood, 1969; Johnstone, 1997) and has proliferated globally in reaction to the societal transformations induced by globalization (Salzman, 2008:322).

Religious fundamentalism can influence prejudice against different groups in a number of ways. Despite, environmental activism can also be affected by prejudice. For example, environmental racism is a form of prejudice that disproportionately affects communities of color and low-income communities through the siting of hazardous waste facilities and other environmental hazards. The environmental justice movement seeks to address these inequalities and promote environmental justice. Prejudice can also take the form of stereotypes and ageism within the climate movement. For example, older people may face prejudice and stereotypes that can contaminate the climate movement.

In the correlation between religious fundamentalism and views on women, it is plausible that various factors play a role. The shifts in women's everyday roles due to the women's rights movement in the United States over the last three decades might have lessened the perceived risk of upheaval to the secular societal structure posed by women. Essentially, women now hold secular positions of influence and authority without causing societal breakdown (Aune et al., 2017: 456). Nevertheless, women could still be seen as challenging the established patriarchal and hierarchical authority within the church. In Christian fundamentalist congregations, women often face limitations on their roles, being denied positions of authority over men. It is possible that within the church, negative perceptions of women are reinforced, leading even

those with moderate religious beliefs to internalize the notion that men should hold dominance over women, that women have predefined roles, and that this arrangement is appropriate. There might be a clash between advancements in women's rights in secular society and the persistence of biased attitudes toward women in religious contexts. As a result, while there is generally an uncertain interaction and impact of religious fundamentalism on views about women, a distinction emerges in the level of preconception toward women between individuals for whom religion holds little significance and those who view it as more important, even if only marginally. Women may not pose as significant a threat to the secular social order as they once did for those who highly value religion, but there is still a perceived necessity to uphold traditional hierarchical power structures within the church and possibly elsewhere.

2.2.1.2.1 The Effect on Inner Personality and Self-Control

The term 'religious fundamentalism' is used to describe a set of beliefs or doctrines that are considered infallible and provide guidance on how to achieve salvation. Those who adhere to religious fundamentalism believe that their teachings are superior to those of other religions and that there is a vivid divergence between those who are virtuous and those who are evil (Altemeyer and Hunsberger, 1992, 2004). This belief framework not only governs religious ideologies but also shapes all notions concerning the individual, society, and the universe. Thus, it commits to a sense of integrity and control, aiding in the reduction of uncertainty about the world (Altemeyer & Hunsberger, 1992; Pargament, 2002; Hood et al., 2005).

Furthermore, in their comprehensive analysis, McCullough and Willoughby (2009: 73) illustrated that religious fundamentalism not only intensifies the instinctive sense of control but also cultivates self-regulation, particularly in terms of self-control. Self-control refers to the capacity to align one's actions with consequential rules and principles (Baumeister and Heatherton, 1996). Through self-control, individuals can deflect consideration, adjust mood or emotional states, combat fatigue, prevent fascination, or otherwise alter their mental or behavioral state (Geyer and Baumeister, 2005). Baumeister and Exline (1999, 2000) have posited that self-control is indispensable for virtuous behavior, such as steering clear of vice or sin.

Religious fundamentalism can deeply influence an individual's core character and spiritual beliefs. Embracing fundamentalist views typically entails a steadfast commitment to religious doctrines and a robust sense of self-discipline, fostering heightened sensitivity to mistakes and a keen perception of potential hazards in one's surroundings. Consequently, this mindset may foster a more prudent and traditional outlook on life, influencing how one makes choices and engages with others.

2.2.1.2.2 The Effect on Woman Perspectives

Religious fundamentalism can have significant effects on women's perspectives and experiences, particularly in relation to gender equality and the role of women in society (Aune et al, 2017:457). Fundamentalist beliefs often involve a strict adherence to religious teachings that stipulate women's submission to men, which can lead to a reinforcement of traditional gender roles and a resistance to women's equality. This can

result in a lack of support for women's rights and an increased marginalization of women within religious communities.

As progress towards women's equality has advanced, societies have witnessed a growing tension as fundamentalist groups seek to reaffirm traditional gender roles. It is no coincidence, then, that the expansion of religious fundamentalism has paralleled the push for women's rights. This trend has been noticeable since the 1960s and has accelerated notably over the past 15 years. Examples of this phenomenon can be found throughout history, from the Moral Majority activism in the United States during the 1970s to state-backed religious revivalism following the Iranian Revolution of 1979, as well as the emergence of the Taliban in Afghanistan. Furthermore, the ascension to power of Islamist political parties, including the Muslim Brotherhood in Egypt and the Ennahda party in Tunisia underscores a revitalization of religious influence driven by powerful movements. This resurgence does not occur randomly or in isolation; it is deeply intertwined with broader historical dynamics such as globalization, secularization, and, in certain contexts, democratization.