

## **CHAPTER TWO**

### **LITERATURE REVIEW**

This chapter emphasizes several sections. The first section is to evaluate previous research to enhance the current study, as these studies provide information supporting the study. The second section consists of a review of sociological and patriarchal ideology theories. The theory will then serve as the primary guiding principle for this research. Meanwhile, in the third section, the writer describes the semiotic study. The writer believes that the previous study holds relevance to the ongoing research, although all of the studies focus on different times and eras. It is noteworthy that patriarchal ideology continues to be observed in several cultures and nations until today (Lailawati, et al, 2020).

#### **2.1. Previous Studies**

The first previous study is a thesis written by Najda in 2019 from Universitas Hasanudin entitled “The Representation of Patriarchal Ideology in Dafoe’s Moll Flanders”. This study emphasizes subordination and sexual violence as two indicators of patriarchal ideology (Walby, 1990; Najda, 2019). The data source for this descriptive qualitative study is the novel Moll Flanders. Character, plot, setting, theme, and point of view are analyzed to determine how they contribute to the novel's depiction of patriarchal ideology. The results indicate that patriarchal ideology is present in the portrayal of women as fragile and limited to domestic roles, as well as in the sexual objectification of women by male characters. The result of the study is patriarchal actions disadvantage and

subjugate women. The study has used a different data source from the writer's current research. Nevertheless, the writer still chose this previous study since it also applies patriarchal ideology as its theory. The study makes a valuable contribution by expanding the existing knowledge base on the subject under research.

The second previous study is an article written by Prastanti and Syamsi. It was published in 2022 in the *International Journal of Linguistics, Literature, and Translation*. The study entitled "Patriarchic Ideology in Rajni Sari's Novel by Andry Chang: Critical Discourse Analysis Study" examines Andry Chang's novel *Rajni Sari* to reveal the presence of patriarchal ideology and power dynamics. The text is analyzed at the micro, meso, and macro levels using Norman Fairclough's model for critical discourse analysis. The analysis reveals that the novel contains elements that support patriarchal norms and control over women, as well as complexities and aspects of taking the side of women. It highlights the influence of patriarchal ideology on the roles and positions of women in society. This study assists the writer in providing additional information about patriarchal ideology on the elaboration of analysis, even though clearly, the previous study discusses a different topic which is discourse analysis. Furthermore, it also provides information on the patriarchal ideology category which can help the writer to gain a deeper understanding of the particular theory.

The third previous study is an article entitled "The Residual Patriarchy Ideology

in “*Moana*” Disney by Ron Clements and John Musker (An Application of Elaine Showalter’s Feminist Criticism) and published in ELITE Journal 2017. This study analyzes the Disney movie "Moana" from a feminist standpoint. It examines how the movie portrays women and whether or not it challenges patriarchal ideology and gender stereotypes, or whether it reinforces them. The movie's characters, dialogue, and themes are analyzed using qualitative research methodologies. The article argues that although "Moana" depicts women as active and powerful, it also perpetuates certain gender stereotypes and patriarchal systems. The arguments are supported by references to feminist criticism and literature. The study employs the feminist perspective as a lens to depict patriarchy, which is somewhat distinct from the writer's research topic. However, this research is advantageous to the writer because it provides additional insight into patriarchal ideology and how to implement the theory in a movie using qualitative methods.

The fourth previous study is an article written by Rahmadani Lailawati, Qory Islami, and Mutia Sari Nursafira in 2020. It was published in the Journal of English Language Studies with the title “The Camouflage of “Tough Woman”: The Resistance of Female Character Against Patriarchal Ideology in *Mulan*. This study employs critical discourse analysis to examine the depiction of female resistance in the movies *Mulan* (1998) and *Mulan* (2020). It examines how these two movies show the role of women in patriarchal China and compares how they show women. The study finds that even though there was a 22-year gap between the two movies, the way women were shown in the 2020

version was worse. This shows that patriarchal ideas still exist and that the movies do not show Chinese women's resistance.

The analysis indicates that both movies reinforce patriarchal ideology and fail to empower women, highlighting the dominance of men and the marginalization of women in Chinese society. The live-action remake reinforces patriarchy by depicting Mulan as a formidable warrior who still serves males. The study concludes that the representation of women and Chinese values in the movies is superficial and does not challenge patriarchal standards. Discourse analysis is the topic of this study, but it gives the writer further comprehension of the patriarchal ideology and how it affects women since it is the main issue discussed. Therefore, the study can assist the writer in providing a clear definition and treatment of patriarchal society in the analysis.

The fifth previous study is a thesis written by Abdul Rahim with the title "Alessandra Giliani's Resistance to Patriarchal Ideology in "A Golden Web" Novel by Barbara Quick " in 2019. The focus of the study is Alessandra's resistance to patriarchal ideology and her feminist portrayal. The writer intends to characterize Alessandra's characteristics and her refusal to accept gender inequality in society. The significance of the study lies in its contribution to the understanding of feminism and patriarchal ideology in the literature, as well as the author's current research. Even though it used a different data source, the discussion of the particular ideology is the highlight of this previous study. For those previous reasons, this study helps to shape and form the writer's data-

analyzing technique.

## **2.2. Feminist Approach**

Feminists who are sensitive to racism and imperialism show how these issues are unique to certain cultures. Feminism began with the desire that women and men should have the same rights. It wasn't until Virginia Woolf's "A Room of One's Own" came out in 1929 that the feminist theory took off. This idea quickly spread in the 1960s. It is a part of modern cultural theory and can be used to analyze things in the social, political, and economic spheres. When looked at through the lens of American society, these quotes show how complicated and varied feminism is. Feminism has its roots in the fight for gender equality (Setiawan and Ramadhani, 2021). This is in line with the country's long-standing commitment to freedom and equality. It is known that feminists are sensitive to racism and nationalism, which shows how American feminism is multifaceted. The complicated relationships between gender inequality and other forms of abuse have a big impact on this movement.

Traditions about men and women were very strong in the 1940s and 1950s, and sexism was deeply rooted in American society. In the past, women's main jobs were to care for others and run the home. They didn't have many opportunities to get educated or move up in their careers. The claim that "feminism grew out of the demand for equal liberties for men and women" becomes even more important in this light. Around more women started working in the years after World War II, when they filled jobs in companies and offices to help with the

war effort. Because of this experience, women became more aware of gender inequality and realized they could make contributions to society in ways that had not been possible for them before. After this, people became more aware of their rights, which set the stage for the rise of feminism in the 1940s and 1950s, when women began to fight for equal rights and chances (Garland, 2015).

In the second half of the 20th century, feminism was one of the most important groups. Feminist views say that disagreements about race, gender, and wealth are all linked. Feminism is often linked to the liberation movement, which pushed for women to have the same rights as men in all areas, such as politics, the economy, and culture. These days, many things in the Western world support feminist groups. A Teeuw talks about political radicalization, the invention of birth control, which gives women the power to break free from male dominance, liberation groups and established ties, such as those with the church, American black communities, students, and many others; the decline of religious power in all areas of life; and secularization, which women experience most during their school years (Plain & Sellers, 2012). These are liberation movements that support feminist movements to fight for women's rights, get strong and weak groups to fight each other, and break down the system of dominance and hegemony

Feminists who think that the word "woman" is made up by culture or society look for proof of this in their writings. Feminist approaches to writing are based on the idea that men write most of it. It looks at literary works again to show

how gender norms affect how they work. It looks into (and often rediscovers) works by women who are looking for a different voice. In addition, this way can be used to look at and show how women have been socially stifled and minimized in literature (Plain & Sellers, 2012).

This type of literary analysis considers gender when reading works of literature. It looks for and criticizes patriarchal elements, male control, and traditional gender roles in the story. In this view, the way women are presented is given extra attention, as if to find signs that they have free will and break stereotypes (Garland, 2015). Feminists look at how gender is shown in writing when they say that the word "woman" is culturally or socially made up. Because of this point of view, which comes from the thought that most literature is written by guys, they read it again. Their goal is to show that these works support ideas that are based on men and promote gender stereotypes. Feminists read works of writing by women and find them again. This shows how important it is to include women's views in literature canons and gives a voice to a different point of view. This method also does a great job of showing how women are socially pushed to the edges and forgotten in literature. This shows how much more equality and inclusion for women are needed in the literary world (Garland, 2015).

### **2.3. Patriarchal Ideology**

Patriarchy originally referred to a specific form of male-dominated family and meant the rule of the father or patriarch. The women, young males, children, slaves, and housemaids of the large patriarch's household were all under the

control of men. It is now used more generally "to refer to male dominance, to power relationships in which men dominate women, and to describe a system in which women are kept subordinate in a variety of ways" (Bhasin 1993). Patriarchal ideology pervades social, cultural, and economic structures, perpetuating gender-based violence, discrimination, and injustice (Oliveira, 2016). In this case, women influence the home and children, whereas men affect work and society (Aryangga & Nurmaily, 2017).

Mitchell, a feminist psychologist, employs the term patriarchy "to refer to kinship systems in which men exchange women" (Mitchell, 1971; Nadja 2019). Meanwhile, "patriarchy" is defined by Walby as "a system of social structures and practices in which men dominate, oppress, and exploit women" (Walby 1990; Nadja, 2019). She also asserted that patriarchy consists of six primary structures: women's unpaid domestic labor, women's paid labor, the patriarchal state, male violence, sexuality, and cultural institutions (Walby, 1990; McKee, 2014). In other words, patriarchy is a system because doing so allows us to reject the idea of biological determinism, which holds that men and women are assigned different roles due to their biological or physical differences and, as a result, are inherently different.

As an ideology, patriarchy is characterized by two essential concepts. These two significant ideas that stem from patriarchy are male dominance and female inferiority. This binary opposition is significant because two of them define the grounding point for all male-female relationships. By this, males as a group



have and continue to derive the greatest benefit from patriarchy, the belief that they are superior to women and should rule over us (women) (Hooks, (2000; Rahim, 2019). However, these benefits have come at a cost. In exchange for all the benefits they receive from patriarchy, males are required to dominate, exploit, and oppress women, resorting to violence if necessary to maintain patriarchy. In the context of gender and development, women need to deal with culturally established normative attitudes (Harcourt, 2016). From the above statements, men benefit the most from patriarchy as a group. They appreciate the privileges and benefits that their dominant position in society affords them. Patriarchy perpetuates the notion that men are superior to women and should have control over them. Nevertheless, these advantages come at a price. Men must dominate, exploit, and subjugate women to preserve patriarchy (Kasih, et al, 2022). This includes, if necessary, the use of various forms of violence to maintain the power structure and assure women's subordination. They (patriarchy and males) will require one another for a very long period to keep the male world functioning.

In conclusion, it can be deduced that patriarchy will become an ideology, particularly masculine ideology that will be inherited through the age of 18. Generation to generation, regardless of gender. In this case, women are the primary victims of this inherited ideology. Concerning patriarchy as an ideology, there are two definitions of the term "ideology" (Morris, 1993; Rahim 2019).

First, an ideology is a set of beliefs that people choose or refuse on purpose, like

communism, competitive individualism, or any religion. Second, the word "ideology" is used to describe how we see "reality." In this second term, the word "ideology" is used in the sense of "patriarchal ideology." The second term of "ideology" can only be understood if someone becomes part of our society's cultural life, for example by learning a language and interacting with other people, and if someone absorbs and adopts its ways of seeing things. In the context of the second term, a person can slowly be drawn into a complex network of values, assumptions, and standards that have always been around and therefore seem natural and normal. In this situation, a lot of feminist research focuses on the second meaning of patriarchal ideology, which is how women's submission is made to seem normal (Morris, 1993; Rahim, 2019).

### **2.3.1 Kate Millet's Patriarchal Ideology Category**

Millet's work is very important to the area of feminist literary criticism. In this paper, she looks at how classical literature, especially works by male authors, often upholds gender roles and patriarchal ideals. She looks closely at how writers like D.H. Lawrence, Henry Miller, and Norman Mailer write about women and relationships and says that these writers support harmful gender roles. According to Millet, the problems women face in their daily lives are closely linked to bigger problems in society and politics (Millet, 2000). This shows that she thinks the problems, unfair treatment, and difficulties women face in their daily lives are not one-off or random events, but are deeply rooted in and linked to bigger societal and political structures. Inequality means that

some people or groups are not treated fairly or equally (Rizky and Fithratullah, 2023).

Men are considered naturally stronger than women because of the stereotypical traits that are linked to manhood, like intelligence, aggression, and strength. The position of men and women has been rooted in society for years and it shapes what is perceived to be *normal* and *abnormal* in society, like the role of men and women (Millet, K, 2000; Ghaisani, 2019). Traditional gender roles are kept alive and strengthened by images that show men as strong, smart, and aggressive and women as weak, whiny, and shy. Because of these beliefs, there is a two-tiered system in society and power that puts men at the top. Society keeps up the idea that men are better suited for power and authority roles by giving each gender certain traits (Fiske and Stevens, 1993; Cialdini and Trost, 1998; Koenig, 2018). Men and women are both limited by this way of putting people into groups based on their personalities. Men may feel like they have to be strong and aggressive to fit these standards, so they hide parts of their personalities that do not fit these ideas. In the same way, women may find it hard to get past the idea that they are weak and shy, which can make it hard for them to stand up for themselves in many areas of life (Fiske and Stevens, 1993; Cialdini and Trost, 1998; Koenig, 2018).

For Millet, the way women are treated in relationships, their jobs, and their roles in the family are all affected by the social norms and power systems that are in place. In other words, people's experiences and problems with gender and sexuality are not just private, but also political (Millet, 2000). Women's

identities are also subordinated when they have a lower position than men (Wardaniningsih, A., and Kasih, E. N, 2022). To put it another way, what happens in one's daily life is linked to bigger social and political issues.

Later, she says that the problems women face and how they are treated are caused by social and political systems that have traditionally favored men. Everything from laws and rules to cultural norms and standards is shaped by these structures. Millet divides patriarchal ideology into three groups: temperament, sex roles, and status (Millet, 2000).

### **1. Temperament:**

Temperament is a psychological part of the patriarchal way of thinking. It means putting people into groups based on the wants and values of the most powerful group, which in this case is men. This sorting leads to generalizations about men and women. Men are often thought to have characteristics like being strong, smart, and aggressive that come with being a man. On the other hand, women are often seen as weak, whiny, and timid. These stereotypes support and keep up gender roles, making it harder for each gender to be unique and different.

### **2. Sex Roles:**

Sex roles look at the social side of people. It looks at how people are supposed to act based on their gender. From this point of view, society has different ways of acting and behaving for each sex. Women are usually thought of as doing housework and caring for other people, while men are considered to be doing

public work or being the main breadwinners. These set jobs help divide up work and keep men and women in different positions in society.

### **3. Status:**

In this case, status means the political part of male ideas. It shows how men and women don't have the same amount of power. In this system, men have a higher standing than women and are in charge of different social, political, and economic areas. On the other hand, women are given a lower standing than men and are thought to be less important and influential in society. This arrangement of power in a hierarchy is not because women are inherently weaker than men. Instead, it is because of historical and social structures that have given men most of the places of authority and control.

Millet says that the three parts of patriarchal ideology—attitude, sex roles, and status—work together to set up and keep a system that puts women in a lower position and makes them suffer. These things help to keep up gender stereotypes, give men and women different jobs and chances, and make women less important in society as a whole (Millet, 2000).

Judith Butler's feminist theory adds to Millet's by highlighting how these gender norms and categories are constantly produced and sustained by recurrent acts and behaviors rather than being fixed or inherent. Individuals "perform" their gender roles in line with cultural expectations, according to Butler, but these performances are neither natural nor predetermined (He, 2017). This is consistent with Millet's classification because it emphasizes how temperament,

sex roles, and position are socially produced and reinforced via daily behaviors rather than being static or biologically determined.

In essence, both Millet's and Butler's work emphasizes the idea that patriarchal ideology is a complex web of norms, roles, and hierarchies that are embedded in society and are continuously maintained through acts and performances. Understanding and opposing patriarchal institutions that have historically oppressed and limited individuals based on their gender requires acknowledging the flexibility and manufactured nature of these gender standards (He, 2017).

#### **2.4. Semiotic Theory**

Semiotic theory is the study of sign science. Semiotics considers social phenomena in society and culture to be signals, and semiotics is the study of systems, rules, and conventions that allow these signs to have their meaning. Semiotics derives from the Greek term *Semion*, which means "sign" (Kardiansyah, 2016). *Semion* is defined as a science that investigates a wide variety of objects, events, and cultures as indicators. Van Zoest (Ibrahim & Sulaiman, 2020) defines semiotics as "The science of the sign (sign) and everything related to it: the way it functions, its relationship with other words, its delivery, and its acceptance by those who use it". This means knowing how signs work, how they relate to other words or symbols, how they are used to communicate, and how the people who use them understand them. Semiotics is the study of signs and all the different ways they can be used.

### 2.4.1 Christian Metz's Semiotic

*Movies Language: A Semiotics of the Cinema* by Christian Metz, a French cinema theorist and semiotician, is a landmark work. The English translation of "Essais sur la signification au cinéma," first published in 1968, was later republished in 1974. Metz's work contributes significantly to movie studies and semiotics by analyzing cinematic language via a semiotic lens. The study of signs and symbols, as well as their interpretation, is known as semiotics. Metz applies semiotic analysis to the study of cinema in the framework of "Movies Language," trying to understand how meaning is formed in movies via signs and codes.

Here are a few significant ideas and notions from Metz's "Movies Language": Metz contends that cinema has its language, complete with laws, conventions, and regulations. These aspects include shot composition, camera angles, lighting, editing, and sound. Understanding these signals is essential for comprehending cinematic language.

Metz proposes the concepts of syntagmatic and paradigmatic axes in movie language analysis. The syntagmatic axis refers to the linear succession of elements in a movie (e.g., shots in a sequence), whereas the paradigmatic axis refers to the choices made at each element (e.g., choosing a specific shot from various possibilities). This distinction aids comprehension of the order and decisions made in movie sequences.

Metz investigates the concept of cinematic signals, viewing sights and sounds in movies as signs that communicate meaning. In movies, signs can be iconic (resemble the item they represent), indexical (have a direct connection to the object), or symbolic (conventionalized and culturally defined). Metz uses the concept of "suture" to explain the viewer's involvement with the movies. Suture is the process by which the audience is stitched into the story, identifying with the characters and being involved in the world of the movies. Metz investigates how moviemakers utilize various approaches to elicit identification and involvement.

These eight characteristics were suggested by Christian Metz, a French film theorist, as part of his semiotic analysis of narrative film. Let's take a closer look at each component:

### **1. Autonomous Plan**

An autonomous plan is a self-contained unit inside a film that reflects a single episode of the narrative or tale. This element is isolated, focusing on a specific incident or time in the plot, rather than being part of a bigger sequence. It enables the independent analysis of individual aspects. The Autonomous Plan's autonomy of an individual plan allows for a targeted and in-depth investigation of a specific episode or point in the narrative. By removing it from the bigger narrative, directors let the spectator to delve deeply into the nuances of that specific scene or event.

The Autonomous Plan's isolation can further heighten the emotional impact of



the depicted situation. By focusing on a single episode, filmmakers can heighten the emotional resonance, bringing the audience into the heart of the narrative and deepening their connection to the characters or the unfolding story. When an Autonomous Plan is used, it frequently indicates the importance of the confined episode within the wider narrative. The Autonomous Plan's isolation can further heighten the emotional impact of the depicted situation. By focusing on a single episode as a visual or cinematic punctuation mark, emphasizing the significance of the represented occurrence or moment. This can be a turning moment, a discovery, or an important feature that shapes the story's trajectory.

## **2. Parallel Syntagm**

A parallel syntagm is a sequence of pictures or shots that are displayed in parallel, displaying contemporaneous activities or occurrences occurring in various locations. This approach is frequently related with "parallel montage," a technique in which the narrative switches between various tales, increasing tension and complexity by juxtaposing distinct occurrences.

The use of a parallel syntagm, especially when combined with parallel montage, contributes greatly to the development of narrative complexity. The parallel syntagm adds energy to the storytelling process. The story unfolds in a dynamic, multi-dimensional manner rather than in a linear fashion. This dynamic structure keeps the audience constantly engaged since they must navigate and interpret the concurrent occurrences to grasp their relation to the larger story. One of the most important roles of a parallel syntagm, particularly in the setting of parallel montage, is to increase tension. Filmmakers build suspense and

anticipation by switching between multiple tales or locales. The viewer is compelled to piece together the narrative's shards, resulting in an increased feeling of drama and emotional involvement.

### **3. Accolade Syntagm**

A syntagm of evocations in which items are linked through associative or evocative associations rather than a direct cause-and-effect narrative. It entails connecting items based on emotional, thematic, or symbolic links to improve the viewer's experience through subtle and indirect interconnections. The emphasis on associative or evocative links within an evocation syntagm tries to create emotional resonance. Filmmakers construct a rich and nuanced emotional world by connecting items through emotional threads. Viewers are encouraged to participate on a more visceral level since the links may elicit feelings or sensations that go beyond the explicit narrative.

Within an evocation syntagm, symbolism is critical. Associative or evocative associations frequently rely on symbols with deeper significance. The syntagm of evocations relies on the viewer's perceptiveness and emotional intelligence to detect the subtle linkages between elements rather than expressly declaring them. This method places a premium on the audience's capacity to deduce meaning, generating a sense of discovery and intellectual engagement.

### **4. Descriptive Syntagm First Mention**

The relationship between items presented consecutively in a descriptive

syntagm is one of simultaneity, emphasizing a sense of coexistence or parallel occurrence. Instead of linear cause- and-effect development, this shows that the emphasis is on parts that exist concurrently, adding to a broader, more complicated narrative framework. The descriptive syntagm introduces the concept of simultaneity, emphasizing the temporal synchronicity of the things presented sequentially. This temporal coexistence enables a novel study of narrative aspects in which events, acts, or moments occur concurrently, confounding the typical linear flow.

The descriptive syntagm broadens the narrative scope beyond a simple cause-and-effect framework by emphasizing simultaneity. Rather than isolating each story element within its temporal bubble, this method allows filmmakers to connect numerous parts, revealing a more intricate and expansive narrative canvas.

## **5. Alternating Syntagm**

The alternating syntagm corresponds to techniques such as "alternating montage" or "parallel montage," which include the interchange of several pieces or stories. Filmmakers construct a dynamic and interesting structure by changing between numerous narrative threads, presenting different aspects of the story and developing tension through contrast.

The alternating syntagm, often known as "alternating montage" or "parallel montage," offers a dynamic narrative rhythm. Filmmakers shift between

different pieces or tales strategically, producing a cadence that keeps the audience engaged and anxious to discover the next development. This fast-paced pacing improves the entire watching experience. Character development is aided by switching between narrative streams. Each thread may concentrate on a particular character or character arc, revealing information about their motivations, problems, or growth. The dynamic structure guarantees that character development occurs in parallel with the overarching story flow.

### **6. A-Chronological Syntagm**

Because there is no specific chronological relationship between syntagms in an a-chronological syntagm, the narrative structure is not rigidly restricted by temporal sequence. This technique enables nonlinear storytelling, in which events are presented out of order, challenging the viewer's perspective and adding complexity to the narrative structure.

The a-chronological syntagm frees the story from the confines of chronological sequence. This temporal independence allows filmmakers to experiment with non-linear storytelling. The narrative structure becomes more fluid by presenting events out of sequence, offering an unexpected and engaging storytelling experience. Nonlinear storytelling in the a-chronological syntagm allows for the exploration of character views and subjectivity. Events might be portrayed from the perspectives of various people, bringing insight into their unique experiences and perceptions. This strategy complicates character development and allows the spectator to empathize with several points of view.

## **7. Hidden Syntagm**

The hidden syntagm is an evocative syntagm in which the relationship between elements is obscured or excluded, forcing viewers to infer connections. This element introduces ambiguity and intrigue, promoting active audience engagement by leaving certain portions of the narrative open to interpretation.

The hidden syntagm adds a layer of uncertainty and interest to the story. Filmmakers create a feeling of mystery that captivates the audience by hiding or eliminating the explicit relationships between parts. This purposeful ambiguity encourages viewers to study the story with heightened curiosity and intrigue. The hidden syntagm is distinguished by its reliance on viewer inference. Viewers are obliged to actively analyse and infer connections between items when interconnections are purposefully disguised. This cognitive involvement transforms the viewing experience into a participatory activity in which the audience becomes detectives, piecing together the narrative's hidden puzzle.

## **8. Descriptive Syntagm (Second Mention)**

The descriptive syntagm, when repeated for emphasis, emphasizes the contemporaneous relationship between elements presented sequentially. The repetition emphasizes the centrality of this element in Metz's analysis, emphasizing the importance of presenting narrative elements in a way that emphasizes coexistence or simultaneity.

When the descriptive syntagm is repeated for emphasis, it acts as a strategic tool to emphasize the contemporaneous relationship between parts presented sequentially. The deliberate repetition emphasizes the importance of this syntagm within Metz's analytical paradigm. It communicates to the audience that the filmmaker is especially concerned with presenting coexistence and simultaneity as important features of the narrative structure. The recurrence emphasizes not only the descriptive syntagm itself, but also the significance of its underlying concept—coexistence and simultaneity. This thematic repetition confirms the idea that, in the field of narrative cinema, recognising the simultaneous occurrence of narrative elements is critical for a thorough grasp of the narrative structure, according to Metz.