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The Help of God and Fear of Man: Comparing Anxiety and Religiosity in *Fury* (2014) and *Merah-Putih* (2009)

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Abstract

This research aims at investigating the influence of religiosity on anxiety during war. This research compares two contrasting military leader characters to identify the influence on the way that these characters cope with war-induced anxiety. The main comparative objects are the characters Don from the movie Fury (2014) and Amir in Merah-Putih (2009). Both characters show similar anxiety and religiosity but differ in how they cope with anxiety. The general assumption is that religiosity helps to cope with anxiety. This research uses Freud's psychoanalysis theory to study the characters. By comparing these characters, we may find the relation of religiosity towards anxiety, and we may also find other influences such as the character's motivation and backstory. The five dimensions of religiosity, as explained by Glock & Stark and Freud's psychoanalytic theory on anxiety, determine religiosity and anxiety. The variables are expressed through practice, discourse, and symbols by both characters in scenes and dialogues. The findings are listed in three items: 1) The coping mechanism for anxiety works not only to repress but also to create new anxiety. 2) The new anxiety can be so much worse than the initial anxiety. 3) Religiosity is not a necessary variable in dealing with anxiety. Additionally, the founding of new anxiety contributes to previous theory on anxiety.

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Introduction

War is a recurring theme in movies that have been told and retold multiple times. Movies enable audiences to view and experience events happening during the war, be it stories of civilian life during the war, the social criticism about the war, what it is like to be a soldier during the war, and even a fictional reimagining of famous war events. War creates

situations that are far from comfortable for any individual. Though it is an unfortunate and unforgiving event, war is fascinating to observe anxiety.

The movies this research focuses on are *Fury* (2014) and *Merah-Putih* (2009). These movies show the general view of what happens during war and what the soldiers must endure. Both movies show characters dealing with highly intense situations and spontaneous events on the battlefield, military leader characters having to deal with this highly intense situation while trying to maintain the morale of their crew, the military leader characters having to struggle with the stress of the high intense situation-anxiety, and the explicit or implicit religiosity of the military leader characters. The military leader characters of these movies are Don "Wardaddy" Collier (Brad Pitt) from *Fury* and Amir (Lukman Sardi) from *Merah-Putih*.

The theme of anxiety plays in these movies as the character's motivation. It adds depth to the character for the audiences to relate better to them. Don and Amir share similar pressure on the battlefield and presumably experience the same struggle in facing war-induced anxiety. However, both characters differ in how they cope with their anxiety, despite both being military leaders and being faced with the same pressure on the battlefield, and both are "men of the gospel." Don knows the gospel of Jesus well in the scene where he and his crew are about to face Nazi soldiers, and Amir practices the commands of God faithfully through the Quran in the scene where he prays in the middle of the jungle. The aim is to compare these two contrasting military leader characters to determine and find the things that influence the way that these characters cope with war-induced anxiety. The characters to be the main comparative object are different in character traits and behavior. This research intends to compare these two characters with an in-depth character study comparison of the two characters. This research will take a psychoanalytic approach into studying these characters. By comparing these characters, we may find the relation of religiosity towards anxiety, and we may also find other influences contributing to the way these characters cope with anxiety.

In psychoanalysis, Sigmund Freud describes anxiety as "...the reproduction of an old event which brought a threat of danger; anxiety serves the purpose of self-preservation and is a signal of new danger…" (Freud, 1933). Quite interestingly, anxiety is described in psychiatry as "...disorders that share features of excessive fear and anxiety and related behavioral disturbances. Fear is the emotional response to a real or perceived imminent threat, whereas anxiety is the anticipation of future threat" (American Psychiatric Association, 2013). The theme of fear and threat plays in both fields of study. But enough derailing, this discussion will henceforth seek to view from a psychoanalytical standpoint. Lastly, to clarify "what is anxiety?" let us boil down the definition to an absolute pulp of it. So, what is anxiety? In Freud's description of anxiety, a critical statement is very apparent and is most relevant: "an affective state," in Layman's terms, a response. Lacan describes it in one of his many lectures that: *What is anxiety? We have ruled out the idea that it might be an emotion. To introduce it, I will say that it's an effect* (Lacan, 2016).

The role of religiosity in relation to anxiety plays differently for Don and Amir. In *Merah-Putih*, Amir is explicitly shown to be religious. Amir is a Muslim, and his identity as a Muslim is expressed through his practices. He obediently prays, even in the most inconvenient situation possible. In one scene, Amir is shown praying in the Indonesian jungle after the Dutch ambushed him and his friends. A keen eye is barely needed to identify that Amir is religious. His religiosity is explicitly shown and seems to be one of his most significant traits.

In *Fury*, Don's religiosity needs a keen eye to be identified. At a glance, Don does not seem to be the most religious character in *Fury*. In one scene, Don jokingly asks the most religious character of his crew, called Bible, that: "if Hitler were to accept Jesus as his savior in his last moments, would he go to Heaven?". Don would not be the first character anyone would think of as the most religious in *Fury.* Despite

that, it is appropriate to assume that Don is religious. One scene, in particular, is significant in supporting the argument that Don is religious. In the movie's last scene, in the part where Nazi soldiers surround Don and his crew, Bible quotes a verse from The Bible. As Bible was done quoting the verse, Don mentioned what verse it was. They both laughed at the realization that it turned Don memorized a verse from the Bible. Again, it is safe to assume that Don is religious; it is just that he does not show it. Adding to the argument, Don hides his "true character" from his friends. He is constantly seen hiding behind a tank and trying to control his breathing whenever he returns from the battlefield. Presumably, he does the same thing with his religiosity, keeping it to himself. However, in relation to anxiety and their similar religiosity, Amir and Don differ in how they cope with anxiety. The general assumption is that religion or religiosity helps people cope with stressful situations, including anxiety.

One study mentioned that "some people participate in religion because they consider religion to be a way to better themselves (intrinsic religiousness)" (Wansink & Wansink, 2013). Seeing that some soldiers seem more religious than others, what dictates one to be religious or not? Barbara Holdcroft explains in "What is Religiosity?" that "Glock and Stark identified five dimensions of religiosity: experiential, ritualistic, ideological, intellectual, and consequential" (Holdcroft, 2006). Seeing that, this research assumes that religiosity has some relation or influence on anxiety and how people cope with it.

Alexander Patrick Langer (2014) did a similar analysis on comparing *Dr. No* (1962) and *Dr. Strangelove* (1964). The research focuses on a broader context, saying that "...spy movies grappled with the new realities of the changing Cold War by introducing heroes who dealt with realistic crises in satisfyingly unrealistic ways" (Dr. No and Dr. Strangelove, 2014). This research, however, focuses on the characters and their traits. Examining their character traits to find the things that influence how they cope with their anxiety. Other studies vary regarding the relationship between religiosity and anxiety. Most current studies investigate the relationship between religiosity and other medical and mental conditions. Those such studies are those conducted by Chaiwutikornwanich (2015), Khalaf (2015), Upenieks (2022), Koenig (2018), Sakellari (2018), Mahmood (2021), Shiah (2015), and Abdel-Khalek (2019). Many of those studies show varying results. Regardless, there is little to no current research discussing religiosity, anxiety, and war-induced anxiety as a part of one study. This research, however, aims to investigate those discussions into one study which focuses on comparing the two elements in two different objects of study.

Methodology

To determine the relationship between religiosity towards anxiety, this research identifies first the traits of religiosity and symptoms of anxiety from Don and Amir. Glock and Stark stated, "A first and obvious requirement if religious commitment is to be comprehensively assessed is to establish the different ways in which individuals can be religious" (Glock & Stark, 1966). Seeing that, Glock and Clark identify the dimensions of religiosity, which are experiential, ritualistic, ideological, intellectual, and consequential. Those dimensions of religiosity are criteria for what qualifies as being religious. As for anxiety, this research uses Sigmund Freud's psychoanalysis theory. Freud explains that the symptoms of anxiety include: reproduction of old events, the threat of danger, and the sign of new danger, are the criteria used to determine Don's and Amir's anxiety. These criteria of religiosity and anxiety will be determined through images and dialogues which reflect practice, discourse, and symbols that correlate with the criteria mentioned.

Results and Discussion

To further compare the relation between religiosity and anxiety, this research is divided to three sub-chapters. The first chapter focuses on comparing anxiety within both movies, the second compares religiosity, and the third compares both elements within the movie.

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War-Induced Anxiety

In psychoanalysis, Freud classifies anxiety into three kinds: real, neurotic, and moral or social (Cole, 2014). Real anxiety is caused by an identifiable threat. An unknown threat causes neurotic anxiety. Freud believed that neurotic anxiety is caused by internal drives–libido. Moral or social anxiety is caused by a person's conscience. Doing something unheard of or unusual to the applied social norms can cause someone to be anxious. This type of anxiety is repressed by conforming to society's norms. It is believed that one person can experience all three anxieties simultaneously. In the context of the movie, Don and Amir show different anxieties.

Depending on the situation in both movies, one-character experiences one kind of anxiety, and the other experiences another. It is also shown that in certain situations, both characters experience the same kind of anxiety, differing in how they handle or cope with their anxiety. In *Fury*, Don is shown having to deal with real anxiety. As is with the case of real anxiety, Don's anxious response stems from past events, which, when he is reminded, triggers his anxiety. As previously explained, anxiety is triggered by some past event that causes a threat of danger–fear. The same goes for Amir in *Merah-Putih*. Don and Amir experience real anxiety, of which the cause is identifiable.

Don is shown to be anxious when his teammates are either killed or at risk of being killed. The movie's opening scene shows that Don and his crew have just survived an attack on a mission. The movie shows a landscape full of broken-down tanks, and from a distance comes a figure riding on a horse. This figure would later be revealed as a Nazi officer inspecting the battleground. Upon coming to a nearby tank, which happens to be Don's tank–Fury, the Nazi officer, is tackled and stabbed by Don. After stabbing the officer, Don is shown to be trying to control his breathing. After killing the Nazi officer, Don glanced towards the horse and gave a forgiving gesture towards the creature. Don looks at the horse with remorse as if the creature reminded him of a past event. Don then released the horse into the open field.

Throughout the movie, Don is shown to be experiencing real anxiety; he knows what is making him anxious and what is scaring him. The constant reminder of his unsolicited past haunts him. Though he is experienced, he is the one guy who is the most scared out of the others. This is because he made a promise to himself that he would keep his crew alive no matter what. Don said to Norman in the scene where the crew had just came back from a battle.

> ***Don:*** *I had the best bow gunner in the entire Ninth Army in that seat. Moreover, now I got you. I promised my crew a long time ago I'd keep them alive. You're getting in the way of that.*

This scene is a result of a previous scene, where Norman blanked out during an ambush by the Nazis, which leads the crew into an all-out battle with Nazi troops and tanks. Here, Norman's careless action resulted in one tank getting blown up, killing the crew and one high-ranking officer. After this attack, Don jumped in to clear the area. He found out the attack was orchestrated by children that the Nazis recruited. He was shocked and angry. He went over to Norman to project his anger.

> ***Don:*** *Norman! You cocksucker. Why didn't you take the shot?*
> ***Norman:*** *He was just a kid. I'm sorry. I'm really sorry, Sergeant.*
> ***Don:*** *You see what a kid can do? Look! (Don points at the shot-down tank). That's your fault. That's your fucking fault. Next German, you see with a weapon, you rake the dog shit out of him. I don't care if it's a baby with a butter knife in one hand and mama's titty in the other. You chop him up!*
> ***Norman****: Yes, Sergeant!*

The conversation style is confrontational and aggressive, with the characters using vulgar language and insults to express their frustration and anger. The dialogue is also notable for its use of military jargon and directives. Don gives specific orders to Norman about how to handle the next German soldier he encounters, demonstrating a strict and hierarchical chain of command. This language emphasizes the gravity of the situation while also adding to the scene's

realism. In terms of tone, the conversation is tense and dramatic, with a sense of urgency and high stakes. The characters are grappling with the consequences of their actions and the impact they have on the mission and the lives of others. Also present is Norman's sense of regret and remorse, who is obviously shaken by the incident.

The fact that the Nazis forced children to fight, and also the fact that Norman almost got the crew killed triggers Don's anxiety. The further he goes through the war, the more scared he becomes. His burdens become heavier. He is built upon the realization that more harm must be done before there is peace. Don said to Norman after the first town they had visited was bombed.

> ***Don:*** *I started this war killing Nazis in Africa, then France, then Belgium. Now, I'm killing Germans in Germany. It will end. Soon. But before it does, a lot more people gotta die.*

Knowing that makes Don worry and question if he can keep his promise. However, Don's experience and past life give him an understanding of life and reality during the war. Don has accepted that life as a soldier, or even as an average civilian during a war, is not a life he or anyone would be fortunate to have. Don understands the nature of war. His insight into this fact helps him in overcoming his fear and anxiety. During pressure, like the scene where he was ambushed or the scene where he was attacked by a heavy Nazi anti-tank, Don quickly collects his mind and keeps his focus. Don knows his priority for the situation. His friends and colleagues getting killed do take him from the priority of the moment. In the movie's last scene, where his crew gets hit one by one, and Grady is killed, Don says, "Get up! We're still in this fight!". This helps him to deal with his anxiety.

This kind of attitude is shared with the tank commanding officer. In earlier scenes, after Don was breathing heavily behind a truck, Don came to sit with the other tank commanders. They were talking about their battles and how terrible the war was. The camera cuts to Don, and one of the commanders says, "Stop talking about yesterday's fight. Think about today's." Also, In the scene where Don had just come to camp, and one of his crew was just killed in the opening scene, Don says: "Red's got us all sad right now, but we got a job to do." Red is, of course, Don's crew, who is killed in the opening scene. This morale of not pondering the past for too long is presumably shared with most of the commanders, including Don. Don's attitude of focusing on what is happening rather than what just happened helps him to resolve problems. Don does not run away from problems; he tries to fix them.

On the other hand, Amir is shown to be anxious during situations involving conflict. Amir, in most parts of the movie, is shown to be also experiencing real anxiety. Amir tends to stay off from conflict rather than to resolve it. The first representation of Amir's passiveness is in the scene where the characters come to the military school for recruitment. In that scene, Tomas (Donny Alamsyah) accidentally bumps into Marius (Darius Sinathrya). As a hot-headed show-off, Marius took the incident personally and insulted Tomas. They both nearly got into a fight and were separated by Surono (Zumi Zola). Amir is shown watching near them during the incident, but he does nothing. He waited for the fight to cool off, then stepped in to give Marius his hat, which fell during the incident. From then on, Amir is shown not to have the will to step into conflict; instead, he hides behind someone or a symbol to save himself.

One scene, in particular, represents how much Amir likes hiding from the conflict. During the scene where the captain of the military school discovers Marius' flask, Amir is shown positioned at the very back of the line. It implies that he is scared of the situation and dislikes being in the spotlight of any conflict. Quite interestingly, however, when the same captain promoted him to Second Lieutenant, Amir is shown lined up at the very front during the graduation ceremony. How come? Does he now possess the skill of facing conflict all of a sudden? Well, he does not. Amir is still a passive individual from the first part of the movie. The only difference now, he is hiding behind his rank. He feels the obligation of standing in front of other men who are, by rank,

much more inferior than he is. His rank is the symbol of a shield keeping himself from conflict. This kind of tendency with Amir carries on throughout the movie.

Amir is shown constantly using his position as a Second Lieutenant to protect himself from danger. In the scene where the Dutch ambush the soldiers, Amir is shown constantly trying to convince Tomas to retreat. He even tries to convince the captain to retreat after a clear order to attack. When the captain charges with other soldiers to attack, Amir pulls Tomas and convinces him again to retreat—both exchange arguments.

> ***Tomas:*** *Pengecut! Akankah itu berjuang besar?!?!*
> ***Amir:*** *Bertempur bukan hanya pakai perasaan. Tapi, juga pakai otak. Mundur. Mundur!*
>
> ***Tomas:*** *Coward! Will it be a great sacrifice?!*
> ***Amir:*** *War is not just about feelings. But, you also use your brain. Retreat. Retreat!*

Tomas listens, and with Amir, they both retreat to regroup. They both then run into Surono's group. Surono was then reminded of his sister, who is now stuck in the middle of the jungle during a battle. Surono charges in together with Tomas. Amir tries to tell them otherwise, but they do not listen and charges forward instead. Amir keeps on calling for Tomas, but Tomas does not listen. Amir then retreats on his own, leaving his fellow soldier behind.

Other scenes show Amir hiding behind a literal rock from a Dutch attack, using a dead soldier as a grenade trap, not shooting a single bullet until the movie's very last scene, and constantly trying to find ways to avoid conflict. This kind of behavior is later confronted by Tomas, who says: "Lieutenant Amir, you've only been a leader for one day, but your calls are always to retreat!". Tomas calling Amir by his rank is his way of reminding Amir that as a leader, he must make bold and brave decisions. Being critiqued, Amir stood silent and lowers his head, unable to defend himself. Furthermore, coincidentally, saving him from the current conflict, the Dutch suddenly came and opened fire. Quite literally saving Amir from conflict. Even during this Dutch attack, he only hides behind the huge rock. The blocking of the shot placed Amir in the middle of his friends who were shooting at the Dutch. During this scene, Amir does not fire a single bullet. Seeing that, and in the context of conflict, Amir is experiencing real anxiety.

Freud says that when people are so pressured that they do not know what to do, they will try to take something as a shield to protect themselves from said pressure or problem. For Don, his attitude to brush off sentiments when it is triggered is presumably repressing his emotions towards the situation. Which in turn makes him even more anxious after the event is over. This is apparent by the heavy breathing, hiding after the opening scene, and the fear he feels as he is about to die. Though the "walk it off" attitude helps Don to focus on resolving problems, it also bothers him with unresolved emotions. It was making him more and more anxious over time. As for Amir, he uses things, be it symbolically or physically, to hide from the present conflict. Amir's response to his fear is, quite simply, to avoid them as much as possible.

Additionally, Amir is also shown to be experiencing another kind of anxiety. This is shown in the scene where Amir caresses his wife and reflects on the war. The movie then shows a flashback of Amir's life as a school teacher. When Amir was a teacher, he saw a student playing with a fake gun and pretending to fight the Dutch. Amir came to them and told them not to play around like that because it was dangerous. One evening, Amir was walking through town and saw a conflict. Amir rushed in to see what was happening. To his surprise, one of his students was killed due to the incident. The flashback took place during the Japanese occupation of Indonesia.

The scene shows that the Japanese likely killed Amir's student. The shot then cuts to the scene where the same student said to Amir: "How could you teach sir, while others just like you are fighting for your own freedom?". This echoed through Amir's mind as he held his dead student in his arms. This event causes Amir to feel guilty for the death of his student. The words spoken by his student to him also

made him feel guilty. Amir feels that a young man, like his student, does not deserve to die needlessly. This also sparks Amir's fear, which is implicit, about losing his wife. This guilt and fear motivate Amir to enlist and join the war. Due to this, Amir also experiences moral anxiety. Amir is driven by the social norm of fighting for his country's freedom. This is explicitly shown in the movie's opening scene, where Amir tells his wife (Melati) that he is enlisting, and that his wife is not very happy about his decision.

> ***Amir:*** *Aku ada berita penting. Begini... Mulai hari ini, aku terdaftar sebagai calon perwira. Iya, aku paham. Mungkin ini bukan yang kamu mau. Tapi aku pikir kamu bangga.*
> *Melati: Mas.*
> ***Amir:*** *Melati. Ini awal lahirnya Republik...Dan layak kita perjuangkan.*
> *Melati: Kenapa mas yang harus berjuang?*
> ***Amir:*** *Bagaimana aku bisa menyebut diriku laki-laki...kalau aku tidak ikut berjuang?*

> ***Amir:*** *I have some important news. You see... Starting today, I'm enlisted as an officer candidate. Yes, I understand. Maybe this isn't what you wanted. But I thought you'd be proud.*
> ***Melati:*** *Honey.*
> ***Amir:*** *Melati. This is the birth of the Republic...and it's worth fighting for.*
> ***Melati:*** *Why should you fight?*
> ***Amir:*** *How can I call myself a man..... if I don't fight?*

Amir is motivated by guilt and anxiety. There is no sense of responsibility in Amir for joining the war. Therefore, shaping his character to be passive. Amir joining the war is another coping mechanism for Amir to feel less guilty about what happened to his student. It gives him the temporary feeling of being forgiven. Added to the social norm and stigma at the time, Amir also feels pressured to fight. Implying that Amir did not join the war on his own terms. Hence, the moral anxiety that drives through his mind.

Both Don and Amir experience anxiety triggered by situations that pushes them. Don, having much more experience on the battlefield than Amir, made him a much more capable soldier. Don is more focused and intelligent in dealing with his anxiety. Having no prior battle experience, Amir is much more incapable and confused when dealing with his anxiety. Additionally, in the context of war, their response to the anxiety that they experience is also influenced by their personal motivation to join the war.

For Don, his motivation for joining the war is much more personal. His backstory is not explicitly shown, but it is heavily implied that some past event motivates him greatly to feel responsible and join the war. It is a personal mission for Don. In comparison, Amir is motivated by the guilt of his student being killed. Therefore, Amir joining the war is just a means for Amir to get over the guilt he feels. Added by the fact that people at the time greatly encouraged men to fight for the country's freedom. Amir joined the war not because he felt the personal responsibility to do so but because of a social norm, stigma, and guilt. This motivation is why Don is much calmer and more reasonable when dealing with anxiety. Reminded that he has a personal vendetta, his promise makes Don much more capable than Amir.

Religiosity during War

Religiosity is defined by Glock & Star as something that comprises of five dimensions: experiential, ritualistic, ideological, intellectual, and consequential (Glock & Stark, 1966). These dimensions are generally present in the world's known religions. The experiential dimension is when a person gives experience and emotional connection with their respective deity or God. The ritualistic dimension refers to religious practices such as prayers. The ideological dimension is the belief system that a religion expects their follower or believers to follow, i.e., the rules of the religion. The intellectual dimension covers the basic knowledge of the faith and beliefs of a religion. The consequential dimension focuses on man's relation to man. It is a person's action due to what religions tell them to do. These five dimensions encompass religiosity, as described by Glock & Stark (1966). At Least one of the five dimensions must be present in both Don and Amir.

Fury opens the movie with a silhouette of a man riding a horse. The theme of horses carries throughout the movie. Another presence of a horse is when Gordo tells a story about how the crew had to kill horses back in Normandy. "He mocketh at fear and is not affrighted; neither turneth he back from the sword" (Job | 39:22). In Christianity, a horse is a symbol of strength and courage, which is manifested through Don. Don is tough, and, to some people, even cruel. During battles, Don is never seen retreating or surrendering. Don charges through like a bull or, to be exact, a horse. Don's character carries this imagery of strength and bravery symbolized by the horse. The ideology of his belief, Christianity, is expressed in Don's behavior and attitude.

Due to Don being a hard shell of a character, his religiosity is not explicitly shown. So how does one determine Don to be religious? Other than the imagery of a horse associated with Don, the tank that Don and his crew work in is a subtle hint at Don's religiosity. During the scene where Don had just rested in camp, in the beginning, scenes, a Nazi soldier who was held prisoner is taken to walk for interrogation. Don saw the Nazi soldier, ad in a spontaneous act, went to him and harassed him. He was then separated by Bible, which convinced him to cool off. Don then looked at Norman, who had just joined Don's crew at the moment, "He's an SS. You kill every last one. They're real assholes.". Another scene that includes Don's rage, or fury against the Nazis, is when he is commanded to execute a Nazi officer for killing and hanging children. His previously mentioned backstory causes don's sentiment against Nazis. Don sees himself, in a religious sense, as the wrath of God. As represented by the tank's name, Fury.

This is the ideological dimension that Don possesses. He believes within him that the things done by Hitler and his Nazi party are wrong and deserving of punishment. To Don, when you do wrong, you must be held responsible, regardless of your beliefs or what you choose to believe when faced with death. That is why Don jokingly told Bible, "Boyd, do you think Jesus loves Hitler?" then Bible responded with, "I'd assume so. If Hitler accepted Jesus into his heart and got baptized, he'd be saved". This hints at how Don is trying to question Bible's morale. Since Bible's answer to the question is something that Don does not believe. This implies that to Don, no, matter if you are a Christian like he is, if you do something that is not in line with the beliefs of your religion, then you are not a part of that religion and, therefore, must face the wrath, or to Don, fury of God.

Don is the commander of his tank, and as far as he is concerned, the tank is his. Don even sees his tank as his home. He said it to Norman the first time they met, and he also said it during the last scene where he insists that he stays and fights even though the tank has broken down and Nazi soldiers are coming near. He said to his crew while pointing at the tank, "It's my home.". Don is the only character that is connected to the tank emotionally. To Don, the tank is a part of his personality and character. Hence, he named it Fury, for the tank symbolizes his anger and rage towards the enemy. He even went as far as painting the name Fury along the body of the tank's main gun. It is an extension of Don's emotion and expression of his beliefs.

However harsh Don may be, in certain scenes, Don connects and sympathizes with other characters. This is also in line with his ideological dimension. Though horrible, Don forces Norman to shoot a Nazi soldier because he wanted Norman to be able to defend himself in any situation. Don said to Norman: "You're no god damn good to me unless you can kill Krauts." Don intends to teach Norman about the nature of war: killed or get killed. Don is genuinely trying to keep Norman alive. When telling Norman that Don had promised to keep his crew alive, he is implying that Norman is Don's responsibility, and Don will do anything to keep Norman alive. Also, in the scene where he goes to the apartment with Norman during the occupation of the first town, Don gives Emma (the blonde woman) some eggs and cigarettes. Don is also shown not participating in manipulating German women for meaningless sex. The only characters in his crew shown doing this are Grady and Gordo. Though Don does not explicitly show that he is religious, he practices his beliefs. Additionally, Don expresses his ritualistic dimension of religiosity in the scene where the crew is about

to face Nazi soldiers parading, and the Bible quotes a verse saying.

> ***Bible:*** *You know, there's a Bible verse think about sometimes. Many times. It goes… "Then I heard the voice of the Lord saying, 'Whom shall I send? And who will go for us?' And I said, Here am I. Send me!" "'Send me"*
> ***Don:*** *Book of Isaiah, Chapter Six.*

Another scene showing Don has memorized The Bible is when Don gets hit and is patched up by Bible. And Don quoted another verse of the Gospel.

> ***Bible:*** *He's hit. Damn, sure, ain't no good leaking oil everywhere.*
> ***Don:*** *So patch me up, then.*
> *(Bible is panicking while patching Don up)*
> ***Don:*** *"If a man loves the world, the love of the father's not in him. For all that's in the world, the lust of the flesh, lust of the eyes, pride of life. it's not of the father. It's of the world. The world and its desires pass away.*
> ***Bible:*** *But he who does God's will live forever."*
> ***Don:*** *"Forever"*

The conversation style is pragmatic and direct, with the characters focusing on the practicalities of patching up Don's injuries and discussing their philosophical beliefs about life and death. In terms of pragmatics, the dialogue is marked by a sense of urgency and practicality. The characters are focused on the immediate task at hand – patching up Don's injuries – and speak in a matter-of-fact manner. Their language has a sense of professionalism and expertise, as they use technical terms to describe Don's injuries and the process of patching him up. Stylistically, the dialogue is notable for using biblical quotes and allusions. Don quotes from the Bible to express his belief in the transience of worldly desires and the importance of doing God's will. Bible responds with another biblical quote, emphasizing the importance of living a life under God's plan. The tone of the conversation is serious and reflective, with the characters grappling with the existential questions of life and death. There is also a sense of camaraderie and mutual support as Bible works to patch up Don's injuries, and the two men share their beliefs and experiences.

This adds to the fact that Don reads and memorizes The Bible. This makes Don a believer in a Christian sense. Though not explicit, the fact that Don expresses his ritualistic and ideological dimension of religiosity puts Don in the realm of being a religious person. It's just that Don does not show it but practices it, which implies his expression of the experiential dimension of religiosity.

This expression of religiosity is also shared with Amir. In *Merah-Putih*, Amir's religiosity is very obvious. Amir is also shown praying during the movie. The most explicit scene showing Amir praying is when he and his friends hide from the Dutch in the jungle. Amir is explicitly shown doing salat, a mandatory prayer by Muslims five times a day. He is also seen expressing phrases that Muslims synonymously use. Phrases like *Alhamdulillah*, which means thank to God, are used by Amir when expressing gratitude. Additionally, Amir expresses tolerance to other religions. One scene shows Amir preparing a Buddhist offering for his Buddhist friend. All these things encompass Amir's ideological, experiential, and ritualistic dimension of religiosity.

Don and Amir both show similar religiosity. The only difference is that Don does not explicitly express his religiosity to others. Don keeps it to himself. Don feels like his religiosity is a personal relationship with God. While at the same time, he shows his religiosity as a part of his identity that is expressed explicitly. The explicit or implicit nature of religiosity in each character does not discredit the one to be religious. Don being more personal with his belief does not make him more religious, and Amir expressing his belief quite explicitly does not make him any less religious. When compared, both Don and Amir are religious in their rights.

In terms of war, it is apparent that war does not influence each character in relation to their religiosity. In the case of Don and Amir, both are well-established religious characters when the movie's story starts. Don personally practiced his belief and the fact that he took the time to read and memorize The Bible implies a history of when Don has been a believer for a

very long time. Bible says that they had been arguing about the same topic for years, which implies that Don got his foundation of belief solid by the time he met Bible. The same also goes for Amir.

Anxiety and Religiosity

In terms of anxiety, Don and Amir experience, for the most part, the same war-induced anxiety. And as for religiosity, it is shown that both characters are also religious. So, what separates them? They are different in how they use their religiosity in relation to the anxiety they experience. Don uses his war experience to help him handle his anxiety. "At this point, the collective identity of the unit continues to become a coping resource" (Lander et al., 2021, page number). Don's understanding of the comradery during war helps him to focus on the problem at hand. For Don, religiosity is just a part of his ideology.

Throughout the movie, Don uses this sense of comradery to remind himself of his promise. Which then helps him in handling anxiety. In the previously mentioned scene, re Don was wounded, Bible was panicking and started to help Don with the wound. Don looked at Bible, and he quoted the verse. At first, this might seem to imply that Don is scared to die and is saying this to calm himself. But in the scene, the one actually panicking is Bible. Don is not afraid to die. He knows that his friend is worried for him. Knowing his friend Bible is the "priest" among his crew, he connected to him and reassured him in a way Bible would understand. Don quoting the verse is calming down Bible, not himself.

Amir only does not use his religiosity as a coping mechanism. Throughout the movie, he is shown panicking and not knowing what to do whenever he is anxious. Not until the moment that he accepted that he has to face the conflict and not run away from it. During that moment of acceptance, during the scene in the jungle, Amir prayed to God and asked for help and direction. After praying, Amir is now calm and ready to face the incoming conflict. For Amir, surrendering his faith in God helps him overcome his fear and anxiety. It helps him to be a good leader. In short, yes, religiosity does influence anxiety.

However, in both movies, it is evident that religiosity is not necessary for coping with anxiety. Don does not use his religiosity to cope with his anxiety. But what about Amir? Yes, he eventually uses his religiosity to help with his anxiety. But Amir is forced by his situation to surrender himself to the only known source of help for him. As previously mentioned, when one is pressured, one tends to find a shield to protect themselves. For Amir, God is not necessarily the one that helps Amir's anxiety. Amir just happens to use religiosity as a last resort for his anxiety. This is what Ng (2017) mentions as religious coping. Saleem & Saleem (2020) and Dolcos (2021) mention that believing in God gives the resources to help with problems. When compared to the dimensions of religiosity, this corresponds to the ideological dimension. In terms of war, is the motivation to join the war and how it influences their motivation as characters? Don is personally motivated. He feels responsible. Therefore, it constantly reminds him of what he needs to do to fulfill that responsibility, he is personally motivated. As for Amir, he did not join the war on his terms. He is motivated by guilt rather than responsibility. He only joins the war to ease himself with the guilt he feels. Therefore, he has no personal motivation to keep going. The only thing he cares about is relieving himself of guilt. This motivation is what drives each character to respond to their anxiety.

Conclusion

Upon analyzing and comparing anxiety in Don and Amir, this research discovered that their response towards anxiety, coping mechanism, works as a repressing tool for anxiety and triggers a new anxious response. It is evident in Don and Amir. Don's coping mechanism of "walking off" from his current anxiety makes him more anxious in the following event. And as the case is with Amir, his initial guilt-driven moral anxiety is repressed by joining the war. But it also causes him to experience a new kind of anxiety, making him hide from any form of conflict.

Furthermore, the new anxiety, resulting from the coping mechanism for previously existing anxiety, can be so much worse than the initial anxiety. The coping mechanism does

not resolve the anxiety. For Don, it is his response to hiding behind a truck, smoking, and breathing heavily after every battle. And for Amir, it is his constant response of hiding and running away from conflict caused by the initial repression of anxiety.

It is also evident that religiosity is not a necessary variable in dealing with anxiety. Religiosity, though it does have an influence, is just one variable among many that temporarily suppresses anxiety, but it is not necessary. In the context of war, the primary variable that influences Don and Amir's coping mechanism is their motivation for joining the war. Don's personal vendetta and responsibility made him more capable and focused. At the same time, Amir is motivated by guilt. Therefore, he does not have a personal stance on joining the war, resulting in his being passive.

Additionally, compared to the previous theory, the finding of new anxiety adds to the previous theory on anxiety, as it was not mentioned in the previous theory. The previous theory only explains how one would react to the response to anxiety. At the same time, this research found that the coping mechanism actually resulted in a new anxiety response.

It is important to highlight that this research is only limited to discussing religiosity and anxiety within two texts. Therefore, the findings presented in this research are constricted to those two texts. Future research can take a less constricted study by including multiple texts and analyze how religiosity and anxiety is expressed within those texts.

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