

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1 Narratives**

##### **2.1.1 Intrinsic Aspects**

According to Abrams (1999:4), the impact of concepts from intrinsic values on investment works of art is known as intrinsic aspects. In most stories, there are events or sequences of events that occur in chronological order and are transmitted through a variety of mediums. If there is a change from the starting state, an event can be classified as a tale. Few kinds of intrinsic aspects mentioned by Abrams are themes , characters, plot, setting, conflict.

###### **2.1.1.1 Themes**

The primary or most prominent concept in a piece of literature is called the theme. The growth of a fictional plot is based on the topic of the adapted literary work. According to Holman (1980:443), a theme is an abstract concept that is brought to life in literary works through representations in person, action, and image.

###### **2.1.1.2 Character**

There are two kinds of character; they are the main character and minor character (supporting character). This explanation based on Aminudin (1995 :79-80), It means that characters in story have difference character. A character has important

character story is called main character, while a character that's character is less important, because her/his play completely, to support, to work with main character only. It is called minor character or supporting character.

### **2.1.1.3 Settings**

Setting refers to the condition of one's surroundings, which serves as the background for the events in a story. Setting can be physical and conditional surroundings. The setting provides the spectator with a perspective of place as well as a perception of time. Setting is an important aspect in the development of subject matter and has a direct impact on it (Taylor, 1981:69). According to Abrams (1999:285) there are three types of setting, setting of place, setting time, and setting of environment.

#### **2.1.1.3.1 Setting of place**

According to Abrams (1981: 175), The physical location in which the story takes place. It can be place like country, city or anything general. In specific way it can also be a room, or a building.

#### **2.1.1.3.2 Setting of time**

The length and span of time in the narrative are referred to as the setting of time, in Abrams' (1981: 175) opinion. It also designates a certain time in the story as well as the hour, day, week, month, season, and year.

### **2.1.1.3.3 Setting of the environment**

According to Abrams (1981: 175), The overall political, moral, cultural, mental, and emotional situation in society, as well as the surrounds of the characters in the story is referred to as the setting of the environment.

### **2.1.1.4 Conflict**

Conflict can be described as a clash of actions, thoughts, ambition, or wills between two opposing forces. A person may be in conflict with other individuals, with social norms or nature, and with herself or himself all at the same time (Perrine, 1988:97-98). Meanwhile, according to Meyer, there are two classification of conflict, external and internal conflicts. External conflict happens between the main character against another character, nature, or society. Internal conflict such as moral and psychological issues happens within the main character's mind. Internal conflicts frequently accompany external ones (2011:51-52)

### **2.1.1.5 Plot**

Staton and Kenny in Nurgiyantoro, (2015: 167) argue that plot is a story that contains a sequence of events, but each event is only connected causally, events that are caused or cause other events to occur. Plot as the events that appear in the story that is not simple because the I arranges the events based on causal links.

## **2.1.2 Cinematography**

Cinematographic content in film is the one of important points in filming. The word cinematography was derived from Greek; kinesis means movement, and grapho

means to write. cinematography means writing with movement and light (Ed Sikov, 2009).

### **2.1.2.1 Camera Shots**

In a film-producing, all sorts of shots should have been acknowledged well by the cinematographer, it is because this camera shots is the prominent element in filmmaking. The camera shots are considerably crucial because its role is to portray the portaroyal of the story in every scene with a perfect portrayal by cinematographer's skill; therefore, it can convey the contents of its film well. This is also contains the distance between the camera and its subject, and the more close its distance to the subject the more it gains emotion in its portrayal (Ed Sikov, 2009).

#### **2.1.2.1.1 Extreme Close-up**

Ed Sikov explains extreme close up with shots that show only one part of the entire human body or face, for example: showing the eyes of a character; character's mouth, and etc.

#### **2.1.2.1.2 Close-up**

Based on Ed Sikov a shot in which the object was being displayed largely than usual, for example, it displayed the face of the character only. This shot aim to show the facial expression of the character in detail.

#### **2.1.2.1.3 Medium Shot**

Shots that show people from the waist up, this kind of shot shows the human body from a medium distance which is from Ed Sikov's explanation.

#### **2.1.2.1.4 Medium Long Shot**

Ed Sikov's explanation of the medium long shot is a shot where the object is shown from the knee up, and is also balanced with the environment behind the object.

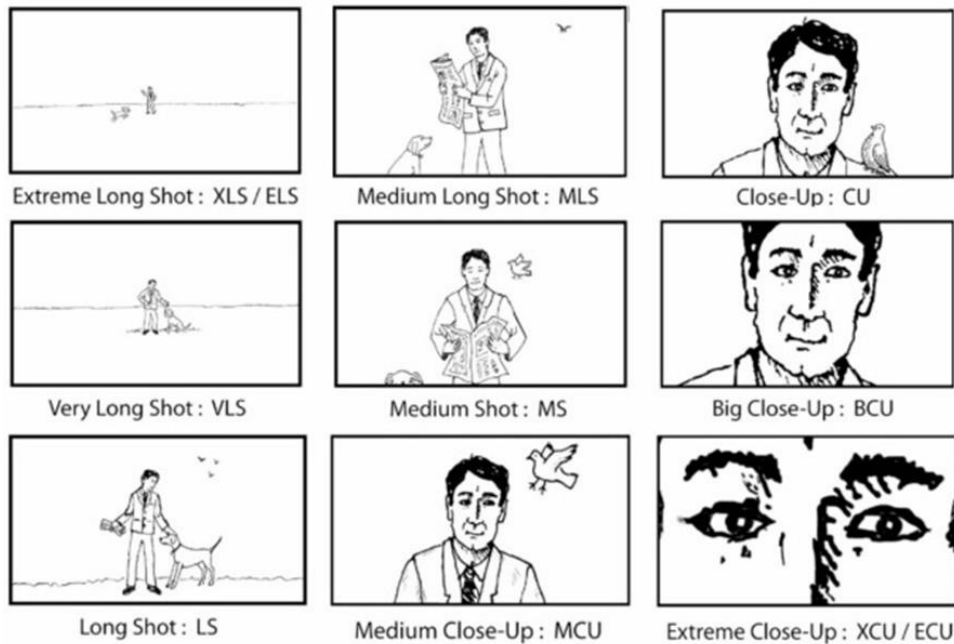
#### **2.1.2.1.5 Long Shot**

According to Ed Sikov, long shot define as a shot in which the portrayal of the object was being taken from far, the camera moved backwards to diplay its object and the environment. In this long shot, there is big space between the camera and object.

#### **2.1.2.1.6 Extreme Long Shot**

A view in which the camera is moving far away from the thing being presented and there is a huge gap between the cameras. The environment is portrayed significantly larger when the objects on the screen have a very little appearance. This particular photo is intended to display the surroundings and environment. include what Ed Sikov refers

to as the "extreme long shot".



*Picture 2.1 "Types of Camera shot angles" source by brodo.snappages/camshots.htm*

### 2.1.2.2 Sound

Sound is considered as one of crucial part in a movie, it is one of cinematic elements which function is to give the audiences thoughts about the story in its movie based on the aspect of auditory or it can be said that it is part of the narrative's requirement. According to Edgar-Hunt (2010), sound can be categorized into two categories, namely diegetic (actual) which refers to any sound that come up from the fictional world in the film; and non-diegetic (commentary) which refers to any sound that does not come up from its fictional wold of the film. There are three types of sound,

that is dialogue; music; and effects. In this study, the I focuses on one of its type, the dialogue.

Dialogue is important to deliver the information of its story in the film through auditory (Bordwell and Thompson, 2013). Dialogues can be classified into two types, the first one is speech conveyed by character's voices which appeared within the film scene usually from the conversations between the characters, monologues, or any random words which sounding in crowd scene (Sikov, 2009); and the second one is voice-over narration, this narration can comes from the narrator or character which does not appeared within the film scene.

### **2.1.2.3 Mise-en-scene**

Mise-en-scene is the primary step that people should acknowledge in order to comprehend how films made and can reflect its meaning. This term was derived from French, and developed as film direction, means that this term indicate the control that director have over what will be displayed on the screen (Bordwell and Thompson, 2013). Mise-en-scene believes that everything that displayed in front of screen has its own meanings. The term mise-en-scene was initially used in a theaterical events, in order to describe the action staging. Mise-en-scene consist of everything that appeared on the screen, such as property; costumes; makeup; settings; and etc (Sikov, 2009).

## **2.2 Extrinsic Aspects**

### **2.2.1 Critical Disability Theory**

Critical disability theory encompasses a wide range of multidisciplinary approaches to the study of disability. Disability as a cultural, historical, relative, social, and political phenomena is the goal of critical disability theory. This work is referred to as "critical disability studies" or CDS by some (e.g., Meekosha & Shuttleworth 2009; Vehmas & Watson 2014). The term "critical disability theory" is used here to encompass a larger range of theories, including those that have their roots in philosophy. Critical disability theory is an approach, not a "field of study focused on a specific issue" (Schalk 2017). As a technique, the theory examines societal norms that classify specific qualities as impairments, as well as social variables that concentrate stigmatized attributes in specific communities (2017).

### **2.2.2 Stigma as Identity Threat**

Goffman (1963: 1), a sociologist, defined stigma as a trait that discredits an individual and lowers them "from a full person to a contaminated and devalued person." He defines stigma as a habit or attribute that leads to a negative stereotyped judgment of an individual by other people or society. It may have negative consequences for certain people, and they are more likely to lose popular support as a result. As a result, stigma may generate a difficult-to-overcome lifestyle for some people, and it may lead to self-destruction for others. Stigma theory was put forward by Erving Goffman. According to him, stigma is any form of physical and social attributes that reduce a person's social



identity, disqualifying that person from acceptance by others (Goffman, 1963:3). Stigma makes a person different from other people such as being worse, dangerous, or weak. According to him, stigma is an attribute that worsens one's image.

According to Goffman (1963: 8), normal people think that someone who has a stigma is someone who is not normal. Conversely, individuals who are not in accordance with socially agreed standards of judgment are people who are stigmatized. Stigmatized people will use the standards of the larger social group to live up to when their life is seen as a failure. Over time, there will be a time when people who are stigmatized agree with social views of themselves.

Stigmatized people feel isolated by their isolation and take refuge in their own identity beliefs. They will likely feel ashamed of his attributes that are considered to be self-defiling. Stigmatized people actually want to be perceived as “normal people”, regardless of their appearance or any doubts they may have Goffman (1963: 20). When someone with stigma encounters a normal person, they will feel unsure about how the normal person will identify and accept them. The social situation between those who are classified as normal and people who are stigmatized will not run smoothly (1963: 18). According to Goffman, in social life with stigmatized people, normal people tend to use inappropriate categorizations. This creates anxiety on both sides. However, people with stigma will find it easier to control these feelings because they face situations like that more often. This discrepancy gives rise to its own social identity and disconnects the stigmatized person from society and himself. Therefore, people who are stigmatized

will stand alone to face a world that cannot accept them. Meanwhile, according to (Rahman, 2013) there are several forms of stigma, namely:

#### **2.2.2.1 Labels**

Labels are differentiated and labels or names are given according to different community members. Most individual differences are not considered socially relevant, but certain differences can stand out in society.

#### **2.2.2.2 Stereotypes**

Stereotype is an ideological or cognitive framework consisting of knowledge and beliefs about certain social groups and characteristics, in Rahman's opinion. Stereotypes are beliefs about characteristics, namely about personal attributes possessed by people in certain social groups or categories. belief.

#### **2.2.2.3 Separation**

According to Rahman (2013), Separation is the separation of us (as the non-stigmatized or stigmatized party) from them (the stigmatized group). When the labeled individual perceives himself to be different, then the relationship between the label and negative attributes will be a valid reason, so that the stereotyping process can be said to be successful.

### **2.2.3 Discrimination**

Discrimination is the act of shaming another person for being a member of a group. Discrimination is one component of behavior, negative behavior towards individuals, because individuals are members of certain groups. Discrimination in all its possible forms and expressions is one of the most common forms of human rights violations and abuse. It affects millions of people everyday and it is one of the most difficult to recognise. Discrimination are closely related concepts. Intolerance can manifest itself in a wide range of actions from avoidance through hate speech to physical injury or even murder.

Discrimination occurs when people are treated less favourably than other people are in a comparable situation only because they belong, or are perceived to belong to a certain group or category of people. People may be discriminated against because of their age, disability, ethnicity, origin, political belief, race, religion, sex or gender, sexual orientation, language, culture and on many other grounds. Discrimination, which is often the result of prejudices people hold, makes people powerless, impedes them from becoming active citizens, restricts them from developing their skills and, in many situations, from accessing work, health services, education or accommodation.

Discrimination has direct consequences on those people and groups being discriminated against, but it has also indirect and deep consequences on society as a whole. A society where discrimination is allowed or tolerated is a society where people are deprived from freely exercising their full potential for themselves and for society.