

CHAPTER 2

THEORETICAL FRAMEWORKS

2.1. Narrative Elements.

As stated by Abrams, a narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do. Some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a narrator. In drama or movie, the narrative is not told, but evolves by means of the direct presentation on stage of the actions and speeches of the characters (1999:173).

2.1.1. Intrinsic Aspects

2.1.1.1. Theme

Theme can be regarded as a central point of the story which contains the essence of the movie. However, according to Abrams, the theme is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader (1999:170). These concepts can be formed into the main idea, message, or the purpose of any literary works. However in the movie, the theme is usually related to aspects that exist in our society such as moral values, faith, politics, or certain ideology.

2.1.1.2. Character

According to Abrams, characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with

particular moral, intellectual, and emotional qualities (1999:32). Any person, designation, or thing whose existence is based on a fictional work or performance is considered a character. Another living creature that is considered as characters occasionally be inanimate objects, gods, aliens, or artificial intelligences in addition to people.

2.1.1.3. Settings

Settings is one element in literary work that helps the story to strengthen its plot. The setting will be more likely to be described in every story. The setting is one of the components that accompany the story so that it can build the atmosphere to help the reader or audience to understand the plot.

According to Abrams, setting is general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place (1999:284). It refers to the point in time and space at which the events of the plot happen.

2.1.1.4. Conflict

Conflict holds a significant role in literary works. It is depicted through both internal and external conflicts. It represents a clash of objectives between two or more characters involved in a relationship, as they strive to gain control or act as antagonists towards each other while experiencing various emotions. However, according to Abrams, there may be conflict of a protagonist against fate, or against the circumstances that stand between him and a goal he has set himself (1999:225).

2.1.1.5. Plot

Plot in dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects (Abrams, 1999:224). As plots are considered as an integral part of a narrative story, some plots are designed to achieve tragic effect, comedic effect, satire, romance, or any other genre.

2.1.2. Extrinsic Aspects

2.1.2.1. Stigma

Stigma theory is underlying this research. Stigma is a phenomenon that generally refers to poor mental health, physical illness, education, poverty and social status. According to the sociologist Goffman, stigma is an attribute that deeply discredits an individual and reduces them from a whole person to a tainted and discounted person (1963:3). The theory itself defined stigma as a process that is based on the social construction of identity. He considers stigma as a behavior or characteristic that causes an individual to be judged by other individuals or society in a negative stereotypical way. It might create negative effects for certain individuals which is more likely to cause them to lose any support from the public. Thus, stigma may possibly create a certain lifestyle that is difficult to overcome and it may lead to self-destruction for certain individuals. The targets or persons who become related with a stigmatized condition consequently pass from a “normal” human being to a “discredited” or “discreditable” in social status. The stigma theory of Goffman has primarily been used in the research of

the psychological impact of stigma on individuals. This has led to an understanding that stigma influences individual behavior.

2.1.2.2. Mechanism of Stigma

According to Major & O'Brien, there are four mechanisms how stigma affects stigmatized, there are 1) expectancy confirmation processes, 2) automatic stereotype activation-behavior, 3) negative treatment and discrimination, and 4) stigma as identity threat (2005:396):

2.1.2.2.1. Expectancy confirmation processes

The effects of stigma also cause stigmatized expectancy confirmation processes, or self-fulfilling prophecies. Negative stereotypes and expectations of people can lead them to behave toward stigmatized targets which directly affect the targets' feelings, thoughts, and behaviors. Expectancy confirmation may happen when certain individuals have determined their standard and put a certain level of expectation and compared their standard to others. The Expectancy is confirmed when the other individuals meet the expectations. However, the individual target needs to be aware of others' expectations, or prejudicial attitudes for this process to develop (Major & O'Brien, 2005:396)

2.1.2.2.2. Automatic Stereotype Activation-Behavior

Dominant cultural stereotypes of groups in society are more likely to be recognized and can affect behavior in the absence of discriminatory behavior on the part of others. Activating cultural stereotypes of stigmatized groups can lead to behavior among people who are not members of the group. For example, white

Americans think that the African American stereotype was more poorly on an intellectual task than did white Americans.

Fazio and colleagues emphasize that the stereotype activation is automatically activated when encountering another group (minority) or individuals yet that corrective processes can intervene to set their influence (1995:1014). Thus, that influence reflects that stereotypes are readily activated, especially when perceiving members of distinct social groups. For example, some groups or individuals may be described as “people who are tenacious talkers” or “people who sit behind the desk”

2.1.2.2.3. Negative Treatment and Discrimination

Negative treatments and discrimination deal with the social status, psychological well-being, and physical health of the stigmatized. The stigmatized groups are discriminated against generally in the workplace, educational settings, health care, and the criminal justice system. For example, an HIV sufferer is less likely to be invited to his or her workmate’s dinner than the other normal workmate.

Discrimination is often referred to as part of negative treatment. As stated by Major & O’Brien, members of stigmatized groups encounter negative outcomes, one way they may cope with the threat to their self-esteem is by blaming the outcome on discrimination rather than on themselves (2005:404). It is a treatment that splits an individual or more that is considered to have distinction with others. The treatment frequently occurs when an individual seeks fault or contrast for another individual whom he thinks does not meet his requirements of

culture, standard, custom or lifestyle. On the other hand, the victim being discriminated against may find themselves unequal and worthless which may lead to low self-esteem, inequality, and create the term “*minor*” and “*major*” in society. Discrimination in society can occur in many forms such as harassment, national origin discrimination, race or color discrimination, and religious discrimination.

2.1.2.2.4. Stigma as Identity Threat

Stigma emphasizes the extent to which stigma’s effects are mediated through targets’ understanding of how others view them, their interpretations of social contexts, and their motives and goals. These feelings of threat might be created emotionally as shame and other related emotions such as guilt and embarrassment (Schmader, 2006:3). It also assumes that stigma puts a person at risk of experiencing threats to his or her social identity. For example, hypothesized that stigmatization threatens self-esteem (personal and collective), and can lead to attributional ambiguity and uncertainty as to whether outcomes are due to one’s personal identity or social identity.

According to Martiny, social identity threat is defined as the concern people have in situations in which the positive image of their ingroup is threatened by the activation (2019:117). It occurs when an individual attempts to devalue others in society. It may disrupt cognitive processing, and turn one’s preferences in ways that confirm group differences in behavior and action. Shapiro and Neuberg stated that while people may be concerned about confirmation of group stereotypes from their point of view, minorities are more

concerned about confirming stereotypes in the other perspective or minds of the outgroup (2007:109).

2.1.2.3. HIV Stigma and Discrimination in the Real Society

Throughout the history of infectious diseases, there has been a recurring pattern of stigma and discrimination stemming from the fear of the unknown, particularly in the case of highly contagious diseases. This pattern has been observed in various instances, including diseases like leprosy, mental illness, and venereal diseases. When people lack a proper understanding of the epidemiology of a particular disease, they tend to react negatively rather than accepting those who are affected by it. Unfortunately, this negative response has had long-lasting consequences, hindering efforts to eliminate these diseases from the public sphere and impeding progress in disease prevention and management.

According to Moskowitz (2009:124) people living with HIV/AIDS face significant stigma, leading to psychological distress, including stress, depression, anxiety, and reduced self-esteem. Dealing with this stigma is a crucial aspect of their HIV/AIDS journey and has consequences for both their mental and physical well-being. One of the cases can be seen in of the research conducted by Anima K (2018) in rural areas of America where access to healthcare facilities is often limited, the stigma and discrimination associated with HIV/AIDS and individuals living with the disease have contributed to alarmingly low rates of people adopting positive health behaviors to reduce their risk of contracting the disease in the future. Many individuals choose to avoid testing centers, even though these facilities offer valuable resources to promote healthy sexual behaviors, such as

free condoms, health education classes, informational materials, and access to healthcare professionals trained to provide optimal guidance and care to those most at risk of infection.

In the African American community, individuals living with HIV face a significant challenge in the form of HIV-related stigma. This stigma can manifest in two ways: perceived and enacted. Perceived stigma occurs when there is a fear, whether real or imagined, of how society views a particular condition, and the concern that this could lead to discriminatory treatment of individuals with that condition. On the other hand, enacted stigma refers to actual experiences of discrimination directed at individuals due to attributes or conditions associated with them.

HIV-related stigma is closely linked to several adverse outcomes, including labeling, stereotyping, social isolation, loss of social status, and being subjected to actual discrimination and bias. Individuals with HIV can encounter such experiences not only from acquaintances like family and friends but also from coworkers, healthcare providers, employers, and others. Additionally, governmental public policies can sometimes contribute to the stigmatization of HIV.

2.2. Cinematography Elements

2.2.1. Lighting

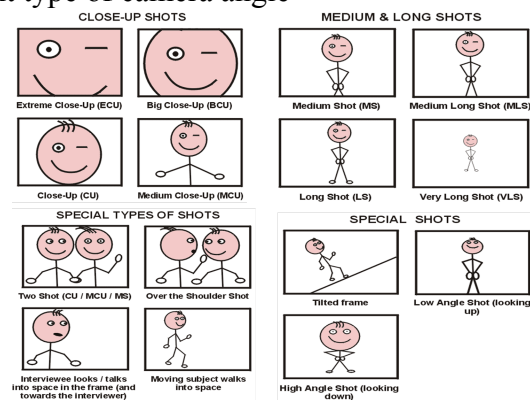
Lighting in cinematography can be considered as one of the most important aspects to be prioritized in making a movie. As it not only centers audiences' attention to a particular object, but also helps form the composition

and help film makers in telling the story to the audience through the establishment of tone and mood along with logical visual presentation (Brown, 2016:261).

2.2.2. Camera Angle

Visual is one cinematography element that deals with camera angles and lighting being used in a scene. According to Heiderich, Cinematography is an art of visual storytelling (2012:3). There are various type of camera shots according to (Heiderich, 2012)

Picture 2.1: Different type of camera angle



2.2.2.1. Extreme Long Shot

Extreme long shots used to show a huge scale. It conveys the situation experienced by characters that struggle against their environment. For instance a mountain climber represented as a tiny dot on a vast expanse of snow (2012:7).

2.2.2.2. Long Shot

In long shots, the distance of the camera from its subject also reflects an emotional distance. Its angle shows the subject from the top to bottom and more focus than extreme long shots (2012:7).

2.2.2.3 Medium Shot

The medium shot takes an angle with the characters on a personal level. It is an estimation of how close the subject would be when having a conversation with another character (2012:8).

2.2.2.4. Close Up

Close up shots are more intimate and focused than the medium shot. The angle might have to lose any information about the environment, but it gives more attention to one specific character (2012:8).

2.2.2.5. Extreme Close Up

The extreme close-up takes an angle right in the character's face, making their eyes, nose or mouth larger than other aspects around them. This angle works for objects as well such as a bullet shell hitting the floor or ticking hands of a clock (2012:9).

2.2.3. Audio Elements

2.2.3.1. Dialogue

According to Hargrove, a dialogue is a discussion where the exchange of ideas flows freely within a group, fostering diversity of viewpoints and encouraging a variety of perspectives (1995:176). It plays a crucial role in crafting the theatrical narrative universe, the fictional realm within the story through characters. These characters engage in a conversation where they can freely express their thoughts and opinions within a group. It emphasizes the importance of diverse viewpoints and encourages open and meaningful communication spoken by two or more characters.